



PETER GABRIEL (Left) and FISH  
Pic by Robert Ellis

# PROGRESSIVE ROCK 1973 1983





## WOARGH! GAMES

**STAND BY** for the **MANOWAR** invasion! It seems that one of America's most talked-about bands is going to roar into the UK in the very near future. At present, according to bassist Joey DeMaio, Manowar see the main thrust of their impact as coming in Britain, and hope to make it here during March or April. Even more good news is that their second LP is all set to hit the streets, although exactly when this will happen has yet to be decided, as the band are still negotiating a fresh recording contract. To date, this latest magnum opus of 'mannishness' hasn't got a working title. However, amongst those songs featured will be 'Hatred', 'March of Revenge (By The Soldiers Of Death)',

'Secret of Steel', 'Brothers Of Metal' and 'Defender' (featuring Orson Welles). Some of this new material was unveiled recently by Manowar (along with new drummer Scott Columbus) at two gigs in the New York area, suitably entitled 'World War Three', with **VIRGIN STEELE** as support.

"It was the first time we'd played our home city," DeMaio told *Kerrang!* "The band has sold 8,000 copies of that first LP since June there, and the fans must have begun to wonder if we were a myth, and if we could possibly be what we said we were." Well, they certainly seem to have found out. Both nights were 1500 sell-outs, and the crowd apparently went crazy.

A **NEW NIGHTWING** album, (their third) will be in the shops by the end of March. Entitled 'Stand Up & Be Counted', it's the first to feature the band's new vocalist Max 'no relation to Francis' Bacon, an unknown in rock pedigree terms.

**SURREY-BASED** band **STATIC** (featured in *Armed and Ready* issue 19), have decided to call a halt to their assault on megastardom. Yes, folks, they've split up! The reason for this decision is "personal differences and unwillingness to work". However, vocalist Noel Jones intends to fight on, and anyone interested in working with him is hereby advised to drop Mr Jones a line to: 41 Richmond Pk Rd, Kingston-On-Thames, Surrey, KT2 6AQ. Alternatively, you can fill British Telecom's coffers by dialling him on: 01 546 4890. Static's one and only single ('Voice On The Line') is also available for the princely sum of £1.10 plus postage and packing from the above address. It might be worth a purchase, 'cos if Jones actually becomes the next Bruce Dickinson, it'll become a real collectors' item. On the other hand, ...

AS IF the desperate news of Static coming to a halt wasn't bad enough, Scunthorpe quartet **GASKIN** have also been rent asunder after two LPs on Rondelet records, due to (yawn) "musical differences". But, founder-member Paul Gaskin and vocalist Bren Spencer will be carrying on under the monicker 'Gaskin', and are now looking for a bassist and drummer. The intrepid duo are working on material for the band's third album 'Aftermath', which according to official sources will make 'Live Evil' "sound like the theme to 'Watership Down'".

THE **NEW ZZ TOP** album should be with us sometime in March. Entitled 'Eliminator', it apparently heralds a return to the style of 'Tres Hombres', and precedes a world tour in April. So, start growing those whiskers in preparation for some UK dates.

WORD HAS reached the *Kerrang!* office that Pete Wells and Digger have quit **ROSE TATTOO**, though at the present time no confirmation of this has been forthcoming from the band's UK label, Carrere. All we can say is that the band will continue, and a new single, 'It's Gonna Work Itself Out', is due to be issued here in mid-March - ironically featuring both Wells and Digger!

AS SOME of you may know by now, **ORE** are no longer with us. In a brief but stormy period of success, the band moved from occasional pub gigs to Marquee Club sell-outs and a prestigious billing at last year's Reading Festival, where they appeared above Bernie Tormé and Grand Prix. The reasons for the split aren't entirely clear, but *Kerrang!* understands that the parting was not entirely amicable.

As far as future projects are concerned, vocalist Gordon MacArthur has already put a new unit

together, and hopes to be gigging in the near future. Dave Boyce and Dean Howard, bass and lead guitar respectively, are sticking together, and are currently recording with an unnamed vocalist and Tank drummer Mark Brabbs, who we understand is just helping out.

**CANADIAN BAND HELIX**, who had an album 'White Lace & Black Leather' issued on Logo Records last year, have now signed a deal with Capitol. Expect imminent news of fresh product from the quartet.

LIFE IS certainly busy in sunny California for Shrapnel Records. For, not only do they have the new **RODS** LP coming out soon, but also debut albums from such hot Americans as **WILD DOGS** and **EXCITER** (the former to be produced by Dennis Mackay), plus a third Volume in the compilation series 'US Metal', featuring some of the brightest new talent on the American Metal scene.

IT'S NOT often we make mistakes, but, well, it has to be admitted, a mega-clangeroonie was deposited a couple of issues back. Seems we wrongly called Stoke quintet **LE GRIFFE** a **FRENCH** band. And since Stoke has yet to be annexed by Les Froggies, apologies are due all round. However, at least our mistake hasn't been impeding the rapid progress of the band's debut release 'Fast Bikes'. It sold out the first pressing of some 2,000 within a month and another 2,000 are now being hurriedly made ready. The boys have also completed an 18-date club tour, which apparently went swimmingly well. Those of you who fancy checking out Le Griffé (the monicker actually means 'The Claw') can do so on February 26, when they play a one-off gig at the Alsages Civic Centre in Stoke.

**LONDON QUARTET TERRAPLANE** at last get some vinyl product out, with the release of their first single on March 4. Entitled 'I Survive' (with 'Gimme The Money' on the b-side), this will surface on newly revitalised City Records, responsible for the first Girlschool single, and also some of the early Spider product.

**METAL RENDEZ-VOUS**, a hard rock/HM fanazine from California is looking for contributors. Any budding Dave Dicksons, (Oh God - Ed) are advised to contact the publication via 1501 Hoffman Ave, Monterey, California, 93940, USA.

**REMEMBER VIC VERGAT?** You might recall he put out a solo LP a couple of years back, entitled 'Down To The Bone', that was received by press and public alike with rapturous indifference. Well, having recovered from such a situation, the man has recently finished of a fresh set of songs, produced by Nazareth axeman **MANNY CHARLTON**. The album is



called 'Weapon Of Love', and it's hoped this will see the light of day in the UK within the next couple of months, although quite what label will take it up remains to be seen, as Harvest have just dropped him. A single is also waiting to go, this being a rock version of the Supremes' 'Walk Away Renée' (well, if the Rods can do it...)

**TALK OF** Charlton reminds us that the man (not the soccer club!) has been approached to do the next **ACCEPT** album. Let's hope that if this collaboration comes off, the Krauts stock up the studio with cases of scotch!

**IT SEEMS** that our small *Mayhem* snippet on **MARILLION** a few issues back caused quite a stir, and a slightly perturbed Fish actually took time off from doing the vocal parts for the debut *Marillion* LP to spill the truth about all the rumours surrounding the band.

For a start, Fish is certainly **NOT** thinking about doing a solo album. And as for all this talk about Phil Collins/Peter Gabriel having split opinions on 'Market Square Heroes', according to Fish neither of 'em has ever commented on it publicly, and he's not even sure if they've heard it! As for Steve Hackett joining the band, that story seems to have emanated from the erstwhile manager of Pallas, who perpetrated it as a joke - and it's now gotten out of hand!

So, for all those people who've been worriedly inundating the *Marillion* fan Club with questions on these subjects, the Fish message is - fear not, all is well and under control.

**AMERICAN LABEL** Mystic have just put out a new compilation entitled 'The Sound of Hollywood... Girls'. As you might have guessed from the esoteric monicker, it will showcase 10 female-fronted Californian bands, including HMsters **BITCH** and **HELLION**. The brainchild of producer Doug Moody, it is just the first in a series of ten such LPs, which should keep the likes of Paul Suter, very happy!

**LOS ANGELES** Metal act **HELLION** (featured in *Armed & Ready* issue 29) release their first single at the end of February. It features live fave 'Drivin' Hard For You' plus a cover version of Deep Purple's 'Black Night', and will be issued on their own label and imported into the UK. The band recently caused a small ripple by playing their debut gig in Hollywood, attracting such stars as Herman Rarebell, REO's Kevin Cronin and assorted members of Mötley Crüe and Bitch. Sounds like a hoot.

**LONDON BASED** band **STOLEN THUNDER**, who describe themselves as featuring 'in-depth lyrics draped across a rock 'n' roll landscape of driving music you can listen to' (!), are looking for a committed/dedicated guitarist (preferably one who can sing), drummer and keyboards player. If you fit into these slots, and are female then contact them at: 17 South Molton, St. London W1, Tel-01 408 1790. Alternatively, you can ring 01-858 1371, during the evenings.

**EXPECT** A new **MAGNUM** LP sometime in April or May. The album, entitled 'The Eleventh Hour' has now been completed, and will be issued in

a sleeve designed by Rodney Matthews, the man responsible for the 'Chase The Dragon' cover.

**IF RUMOUR** is to be believed (can it ever), then the next **GIRLSCHOOL** single is to be a cover version of a

## GLAM SLAM!

**BREAK OUT** yer stack-heels, and dab on the make-up, 'cos the glamsters have escaped once more from their cage! Yes folks, the long-mooted revival seems once more to have been given the green light. A gala night is in prospect on Friday, March 18, when Salford College Of Technology hosts what they claim to be the world's first ever glam rock festival. Although the bill for this orgy of mascara 'n' mayhem hasn't yet been completed, **CHINA ROGUES**, **WRATHCHILD**, **SILVERWING**, **CLOVEN HOOF** and **SACRED ALIEN** have confirmed their participation. The organisers are hoping to persuade "a major name" to headline the affair, but just who they have in mind isn't at all certain.

Aside from the live 'n' pretty boyzz on-stage, the festival will also feature a glam-rock disco, a competition for the most outrageously-dressed glamster present (no, you're not going *Dickson!* - Ed) and a host of guest

songs entitled 'One, Two, Three, Four - Rock 'N' Roll'. Apparently, it was originally penned for Joan Jett as a follow-up to 'I Love Rock 'N' Roll', but was rejected by the ex-Runaway for reasons unknown. Stay tuned to this station for more info as, and when, we get it!

stars. On the latter point, the megaliikes of Suzi Quatro, Gary Glitter, Noddy Holder, Twisted Sister, David Bowie, Sweet and Kiss have all been invited to stick their platform boots round the door.

Whilst on the subject of glam, those painted wierdos **CLOVEN HOOF** (pictured below) are set to record their first album with Heavy Metal Records. Entitled 'Gates of Gehenna', it will be in the shops at the end of March, and aside from the aforementioned title track, will not feature any previously available material. A video is to be shot (suitably laden with comic-strip monstrosity, we trust!) to coincide with the LP, but as to live dates, this remains very much in the air (not to mention earth, fire and water). The band have also firmed up a management deal with former Judas Priest/Pat Travers man David Hemmings.



**CLOVEN HOOF:** 'Now add the onions and simmer for an hour ...'

## TOUR DATES

**UFO** GO out on the road during March, following the release of their latest LP, 'Making Contact'. Dates are as follows: Gaumont, Ipswich (March 21); City Hall, Sheffield (22); Rock City, Nottingham (23); Apollo, Oxford (25); Odeon, Birmingham (26); De Montfort Hall, Leicester (27); St. Georges Hall, Bradford (28); City Hall, Newcastle (29); Playhouse, Edinburgh (30); Capitol, Aberdeen (31); Apollo, Glasgow (April 1); Guildhall, Preston (2); Royal Court, Liverpool (3); Apollo, Manchester (4); St. Davids Hall, Cardiff (5); Colston Hall, Bristol (8); Coliseum, St. Austell (9); Arts Centre, Poole (10); Gaumont, Southampton (11); Dome, Brighton (12); Cliffs pavillion, Southend (13); Odeon, Hammersmith (14).

All tickets are now available (except for those in Bristol, which go on sale March 8). Prices are £4.50/£4/£3.50, excepting Nottingham where all are priced at £3.

**TWELFTH NIGHT** have a third headlining gig at London's Marquee Club on March 16, and also play Angies, Wokingham on March 6.

**UPMINSTER PROG-ROCKERS** Tamarisk have lined up a club tour to promote the release of their 'Ascension' cassette. The only confirmed date thus far is the Ruskin Arms, East Ham on March 10.

**PENDRAGON** HAVE confirmed dates at the Marquee, London (February 26, supported by IQ), and Wheatsheaf, Dunstable (March 6).

**SOUTHEND 'RAW POMP** rockers' Le Mat return to London's Marquee Club for a headline appearance on February 27.

**MAYHEM MERCHANTS** from Northwich, Minotaur, have a gig lined up at The Spread Eagle in Aston-Under-Lyme on March 12.

**SUTTON-IN-ASHFIELD** band Quasi play The Yorker, Nottingham on March 6.

**PETER HAMMILL**, formally vocalist with legendary seventies prog-rockers Van Der Graaf Generator, has been confirmed as special guest on *Marillion's* March/April tour (see last issue for full date listing).

**THE TONY McPhee** Band have added the following gigs to their clubs schedule: Bay Horse New Inn, Blackburn (March 6); Sub Club, Cleethorpes (9); Berkeley Hotel, Scunthorpe (10).

**LANCASHIRE** BAND Sapphire have the following dates: Joiners Arm, Chorley (February 25/26). This is in support of their recently released demo tape, priced at £2.20, and available from G. Coupe, 16 Beacon Grove, Fulwood, Preston.

**PALI GAP**, whose first single, 'Under The Sun,' has just been issued on Synister Records, play The Top Alex in Southend on February 25.

**AMERICAN QUINTET** Axe have now been confirmed as special guests on Iron Maiden's forthcoming tour (see last issue for full date listings). A new LP, their second for Atco Records, is scheduled for release to coincide with this trek.

**EAST LONDON** band Satan's Empire (originally from Dundee) play the Ruskin Arms, East Ham, on March 17, and The Mitre in Greenwich the next day. (18).



# SWISS AND SHOUT

**Krokus bassist CHRIS VON ROHR speaks across the water to MALCOLM DOME.**

Watch out below, 'cos headz are gonna roll . . . YEEEEHHHAAAAR-RGGGH!!

Well, it has to be admitted doesn't it? When you're lookin' for real excitement in contemporary rock (and I'm talkin' about EXCITEMENT) then the likes of Journey, REO, and Foreigner, musically excellent though they are, just can't equal raw-paw, boilin'-toilin', hammer-clamourers like Krokus. And this, ma boyzz an' girlzz, is where the action takes to its stack-heels 'cos the charge of the smite brigade is upon us once more!

You know, I look forward to these regular, annual re-unions

with Krokus more than almost any other event in the r'n'r calendar. These saddle-sore, sonic specialists from Switzerland, you see, have an almost boundless zest for Metal —

both live and on vinyl.

Forget about those 'AC/DC clones' sneers. Pah! Krokus have now truly left behind such ludicrously lush lies. And if you're still one of those who can't

tell the difference between the bands, then hearken unto the words of 'twin K' bassist Chris Von Rohr:

"One great thing about our success last year was that we





# WOLFE



MARC STORACE: pic by Robert Ellis



CHRIS VON ROHR: pic by Robert Ellis





**KROKUS (left to right):** Fernando Von Arb, Chris Von Rohr, Marc Storace, new boy Steve Pace, Mark Kohler.

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finally buried that AC/DC thing for good. In fact, anyone who has a copy of 'For Those About To Rock' has gotta admit that whatever was the case in the past, the current AC/DC are going in a totally different direction to us. And our new album will certainly put the seal on this."

Now, since the venerable Von Rohr has seen fit to provide the segue option, let's swiftly move onto the principal reason for this 'ere feature – the latest kranked-up, krazed-out, kataclysmic Krokus karnival, known to the world as 'Head Hunters', their fourth Arista LP. And while this is neither the time nor the space for an outright review of said mule-kickin', krowbar-toutin' product, it has to be stated nonetheless that when LD Glover, the band's gentle giant of a tour manager-cum-minder, proclaimed recently that this was "the BIG one", he wasn't kidding, 'cos if the three previous Krokus LPs (viz 'Metal Rendezvous', 'Hardware', and 'One Vice At A Time') had them hammering on the door to international recognition, then this one fairly smashes it's way forward, sending tidal shock 'n' roll waves reverberating around the globe.

"This album is different, more powerful and colourful than anything we've done before," says an obviously proud Von Rohr, frothing at the mouth over

a transatlantic phone link in the same way Norman Cowans must have done when he destroyed the Aussies in the recent, legendary Fourth Test. However, to achieve this end Krokus have had to make two important changes – one structural and the other cosmetic. . . .

Anyone who knows the band will realise that it's fuelled primarily by the determination/ambition of Von Rohr. Rather like Rudy Schenker with the Scorpions, he has the ruthless drive so vital in keeping the Swiss-men on the right track. Democracy in rock 'n' roll is all very nice – so long as someone is there to take the decisions!

Moreover, Von Rohr is a perfectionist. Being merely good isn't enough to survive with this lot. Which is why, at the end of last year's massive 'World Vice Tour', drummer Freddy Steady suddenly found himself out of favour – and out on his ear. "We got rid of him because we needed a change from a 'propeller plane' to a 'jet engine' ". And the band found their 'jet engine' in the form of 29 year-old Steve Pace, an American who will need no introduction to those possessing a copy of the impressive 'Whitford-St. Holmes' LP.

"We had about 50 drummers who came down to New York to try out. He just fitted the bill better than anyone else. We got on well with him, and he had the

right mixture of maturity/experience. His style of playing fits in perfectly with us; he's made an enormous difference to our sound. We're no longer tied to just a simple, basic 'boomcha-boomcha' drum beat, we now have a wider outlook, not to mention far more power. I can't tell you how much of an improvement he's made to our sound – it's fantastic!

"Generally speaking, we're a very self-critical band. If we don't like something we'll move heaven and earth to change it, however much time it takes."

The second major change has seen Krokus shift their recording base from England (where the last two LPs were cut, at Battle and Battery Studios respectively) to Orlando in Florida, picking up Tom 'ultra pro' Allom as producer along the way.

"We moved studio not because we wanted a more American sound, but due to the engineers out here being so good. Also the weather is much more to our liking! In England recording an album in the winter means you've gotta wrap up warm and avoid getting colds, but here you can go out to play a game of tennis or golf between sessions – it makes for a much more relaxed atmosphere, which suits us fine.

"As for Tom, he was recommended to us by Judas Priest when we toured in the States with 'em last year. And

when we met him, we got on just great. He's a crazy guy – like us!"

Clearly this new combination has worked out splendidly. To give a teasing taster of the album, songs like 'Eat The Rich(!)', 'Night Wolf', and 'Ready To Burn' more than live up to their etymological promise. As an added attraction, the last-named number features a dynamic vocal duet between Marc Storace and Rob Halford that, in Von Rohr's succinct language, "is real f\*\*king hot!"

The LP will reach UK shops early in March. But a Krokus tour will have to wait until about September, because they're starting out on the road in the US this time rather than Europe.

"We'll be doing some headlining gigs for the first time in places where we know we're popular like Los Angeles, New York, Chicago, and parts of Texas. For the rest it'll be a case of playing with whatever big bands are around.

"But we really do miss Britain, you know. We can't wait to come back and tour in the summer, and perhaps play some festivals as well."

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# NERO WORSHIP

Hollywood hotshots BURNING ROME sing the ears of LAURA CANYON.

"HEY, WANNA see something good?" mumbles Liam Sternberg, one-time Rachel Sweet producer, like an old man in a mac selling dirty pictures. He flicks the switch on a video machine and on flashes a beautiful bonde-haired girl. She's wearing black leather pants and handcuffs, and pouts at a couple of cops who are shoving her to the ground. Sternberg leans back in his chair and grins. So does a devilishly handsome actor on the screen — a veteran of Winston cigarette commercials — as the girl's tugged off to jail. And all this is backed by one of the most arresting hard rock singles around. 'Once Over', it's called. Vicki Thomas is the girl. The band is *Burning Rome*.

Burning Rome are comers. Delete that. Burning Rome have already arrived; it's just that the reception committee is a bit late showing up.

Don't know about the Rome bit (though one of them claims to be a quarter Italian and they all like pizza) but I'll vouch for the burning. Their songs are hot and Vicki's got a blowtorch of a voice, the kind that can weld ships together at 100 yards — that's *real* Heavy Metal, not the usual Hollywood spandex self-indulgence but short, sharp, straight-ahead. Who these days has got the time or the attention span to sit around listening to old Americans play half-hour solos anyway? As their producer Sternberg says, before switching over to 'Charles Angels': "people have described Vicki as a cross between Pat Benatar and Chrissie Hynde (Paul Suter did in these pages not so long ago), but they're wrong. She's the next Roger Daltrey!" Only about 50 years younger. This could be the band to give those ageing American corporate hard rockers a run for their money.

"I would describe our music," muses lead guitarist Steve Dougherty, an able axe-man who can bash out the heavy stuff with the best of them and still turn his hand to some sensitive elegance, "as straight-ahead rock and roll. I think it has a taste of newer concepts, younger maybe — I don't think you'd call it new wave, it's too straight. The songs are pop songs . . ."

"Pop songs?!" interrupts vocalist Vicki. Tougher than Billy Joel then?

"I think it's tougher than Billy Squier!" shouts Steve. "I don't think he's that tough!"

"Let's pick a fight," laughs Vicki. "How about Billy Idol?" To

cut a long argument short, "we're tough."

They've had to be. Hollywood's not the place to be for any new young band unless you look like Toni Basil or sound like Human League (oddly enough, Burning Rome were signed to A&M out here the same day as the latter technic droners, and if you want evidence of just how un-easy it's been for the hard-rockers, just take a look at the way the record company's pushed the League while virtually forgetting this bunch are on their label!) The Hollywood clubs famous for featuring hard rock bands (the Starwood and the Whisky) have both closed down, to re-open as trendy dance clubs. And the Hollywood kids are too busy borrowing Mum's Mercedes to care what tunes are on the car radio.

"American radio sucks!" says Vicki. "And if we were getting played," adds Steve, "we would probably think it was wonderful!"

"So much of it's the same," Vicki goes on. "When I grew up listening to radio, there seemed to be more input from all different kinds of music going on. You could hear r&b and then some hard rock or something by Grace Slick or things like that."

R&b is what 21-year-old Vicki started out listening to — Aretha Franklin and Tina Turner — and singing along to, getting her pipes in good belting shape to tackle hard rock bands in her early teens. She was in her first band at 11, with sons of some people her mum worked with selling houses. "We'd practice in the back of the offices and do high schools and fairs and things like that. I did that for a couple of years."

At the ripe old age of 13 she went solo for a while, before winding up in an all-girl band called Renaissance Woman — "terrible name!" — playing "marine bases and clubs and things like that." After a stint as a singing waitress — hey, this is Hollywood!! — she made an r&b single that was never released, before catching A&M's corporate eye. By this time she was back with heavier stuff, and with visions of a new Pat Benatar, Vicki got a contract.

But she didn't have a band. Enter Liam Sternberg, who helped with the long and arduous process of getting the perfect line-up — along with guitarist Dougherty, Ron Murray on bass and ex-Tommy Tutone and Elvis Costello band drummer Micky Shine.

"We looked all over the place for the right people," sighs Vicki. "I wanted good solid players, and ones with that certain look — you know, I didn't want somebody with a beard and hair down to their waist or something! — and I wanted people who had a lot of



Pic by Chris Walter

energy when they performed and a good attitude. Some would come in and audition like 'I don't care, I'm so great' and you can tell right there that's not the type of person you want."

Why bother with a band? Why not just be superstar Vicki and sidemen? The vocalist shakes her head.

"With studio musicians you get a different sound, a sterile sound. I wanted more of a raw rock and roll working band where we all work together and everybody gets off on each other."

Reckons Steve: "Everybody's got to be a certain calibre of player, but there's got to be a certain grind, know what I mean? They've got to be gnawing at it real good. I'd like for the band to get to the point where we could improvise off each other without thinking twice, and that takes a lot of time. That's why it was hard at first, putting a band together that fast. We set our aims on an album, which we did, and we did a good job on it I think; really good. But as far as the band growing, just playing together — the more gigs we can do, the more we can play in front of people and actually connect with people, that's really the bottom line. Bringing them up with you. Getting them into what you're doing."

As I said, Hollywood's pretty dead for a band like this, but

they'll hopefully be touring soon.

"I'm going stir-crazy now!" says Vicki. "I just want to work — just play!" pleads Steve. Would be nice to earn a bob or two as well. "I'm broke," says Steve. "They're going to repossess my car . . ."

And a whole lot of people think this band has got it made. There they are, stuck together like HM's answer to the Monkees, handed a record contract on a plate without having to slog the LA clubs for it. Easy!

"Easy? It's a lot easier if you're a band playing around town and you get a contract," Steve protests.

Vicki: "It's not exactly a fairy story — 'oh, I think I'll be a singer today . . .'" (she's been into music since the age of three when she plinked away on one of those little toy pianos. Steve was only a year or two behind, getting an electric guitar when he heard the likes of MC5 in his native Detroit, then playing half the bars in America in one band or another. Same goes for the other two).

"But back to the fairytale thing," says Steve. "That puts a whole new set of pressures on you. You maybe get resentment from your peers because they haven't got signed or whatever. I don't buy that fairy story stuff, because I've been playing for a long time and it isn't any easier!"



# Starfighters





# LOST IN SPACE

HOWARD JOHNSON answers a distress call from STARFIGHTERS

NOW THAT the dust and residue attached to the infamous NWOBHM has finally settled, and hopefully been laid to rest for good, we can see a clear picture of the bands who've really emerged as top-dog contenders. Iron Maiden, Saxon, Def Leppard, the Tygers Of Pan Tang and Diamond Head are the five names which have endured, while many-a-band has fallen into disarray or even disgrace.

The material which the above outfits have been producing has certainly matured from the often faltering steps that they made back in '79. Don't you visibly wince at the thought of the 'Don't Touch Me There' EP, or 'The Soundhouse Tapes', cos I most certainly do! All the more perplexing it is too, to see Starfighters missing from the above list for, along with Sheffield's Def ones, it was this Birmingham-based five-piece that produced the best early material by far.

Admittedly, the Starfighters emerged on the scene slightly later than the majority of bands mentioned, but what this literary piffle is attempting to explain is that had this band had the breaks, they would have been up at the top. So why not? The ill winds of rumour (which are often more correct than many a soul would wish to admit) had blown past these particular lug 'oles and laid the blame squarely at the feet of Jive Records. Yup, the good ol' record company.

Armed with this vital ammunition, the band knew what the first question was to be, and it was vocalist Steve Burton who was man enough to accept the mantle of spokesman. Now, Steve is a real character. Larger-than-life is too small a hyperbole to describe this man's dynamism. He is loud! He dresses loudly, talks loudly and acts loudly – he also drinks!

"The band found me under a brown paper bag," he recalls affectionately. "There was a bottle in the bag and I'd drunk it dry, puked in the bag and put it on me head. Y'see my problem is that I've a hole in my face where the money goes!"

How sweet! – Bleeuurrh! Nevertheless, Steve's a dream to interview as the words just stream forth. I hear you wanted to talk about Jive?

"No, don't wanna talk about 'em at all! (laughs) OK, then. The situation right now is that we aren't gigging even though our second album's just been released and that's because Jive reckon it'll cost too much to put us out on the road. They don't



Starfighter's Steve Burton

know how to run a rock band. They're fine for the stuff that relates to fashion – A Flock Of Seagulls and Tight Fit, cos they don't have to put a lot of money in to get a quick return. When we first signed they said they'd back us, but after we'd done a couple of support tours and the first album wasn't double platinum, they lost interest. I mean what did they expect from a heavy rock band?"

What indeed. I am about to nod in agreement, but Steve's jaws are running smoothly (he's probably well-oiled – geddit?), and he's off again...

"We reckon they promoted us badly from the start. They went totally over the top, and when they tried to say that we were better than AC/DC, Saxon and Judas Priest put together, we were cowering in a corner going: 'oh my god!' The crazy thing was that when it didn't happen straight away, they immediately turned round and blamed us, when we'd been telling 'em all along that we wanted to put out the album low-key and tour the clubs. Of course, any band which has everything thrown in front of them will take it... and we did. It was the golden goose being thrown before us, but now we wish we'd stuck to our guns. We wonder at this point if they were really into us as a band at all or if they were more keen on jumping on the NWOBHM thing by signing a token heavy rock band."

Little Stevie Young, cousin of you-know-who and a deadringer for Angus, managed to get a word in edgeways, which was

better than I'd done so far:

"So, from that overkill thing we've got into a ridiculous situation where they won't promote our second album, 'In-Flight Movie', at all."

Why not?

"Well, after the first album came out we got a chance to go to America and they said that we'd need a manager. Fair enough, we said. They put forward Butch Stone (who also manages Krokus), and he seemed OK. They'd had enough of talking to the band, but now they've decided that they don't like the manager. They won't talk to the management cos they don't like him, and they won't talk to the band cos they want to talk to the management. It's one of those crazy Catch 22 situations."

American drummer Steve Bailey (who used to be with Holly & The Italians – I'm sure he'd hate you to know), is just as forthright.

"We've had problems since day one. As soon as the manager took the band's interests to heart, Jive didn't like it. They wanted a 'yes' man, and they didn't get him."

Stevie: "They wanted someone to bankroll the band which isn't right. The manager's not there to put the money in."

Burtie (as the singer is known, to avoid the confusion of having three Steves in the band) is rather more graphic about their predicament.

"Butch Stone has got his hands tied behind his back and the only thing he can do is come over to England and stick a shot-gun up someone's arse!"

Since the band's American tour

with Ozzy Osbourne, the cash-flow has been cut, and the band have had to eke out whatever living they can while waiting for the various feuds to resolve themselves.

"I got arrested for poaching in Scotland," revealed Stevie, an admission greeted with huge guffaws all round. I must admit that he does have that rascal look, though his exploits whilst not giggling pale when compared to those of bassist Doug Dennis!

"Yeah, I've been setting fire to myself. I was working on a car and spilt some petrol over my clothes which naturally caught fire. Three guys had to put me out, and it scared the shit out of me. I'd rather play... it's safer, except that I got electrocuted at our last gig."

Burtie is not to be outdone... "I worked in a café for two months. I was cooking bacon and egg sandwiches for motorists going along the Bristol Road" (one of Birmingham's biggest thoroughfares).

Despite such catastrophes, the band have not got too downhearted about Jive's inefficiencies, and have set about promoting 'In-Flight Movie' themselves. It's a good cause too, because this second Starfighters LP is well worthy of attention. There's plenty of hard 'n' heavy rock in evidence (Pat Hambly's guitar work is truly excellent throughout), but it's tempered with an attention to song structure that's rare indeed amongst boogie outfits. Stevie:

"We had to fight just to get this album released, cos Jive couldn't decide whether to put it out or not. But we like the songs more than the first album, cos they're fresher. The tracks for our debut LP were over a year old when we recorded them and the spark was a little gone. We've progressed a lot with this new one. It shows we're more than just a riff band."

"All we want to do is start gigging up and down the country to re-promote the band. We're still into working and we don't need Jive to play live. We did it before linking up with them and we'll do it again now – because we enjoy it!"

So, what will be the outcome of this stalemate? The main loser, after all, is the punter whose currently being deprived (in the live sense, at least) of one of the punchiest British rock bands in existence today? Burtie:

"We reckon we'll be dropped in six months, so we hope to sit it out then start looking for a new deal. There must be some companies who're interested in a band that's prepared to graft. We'll play at the bottom of the sea if we have to!"



**The official HM charts specially compiled for Kerrang! from a nationwide survey of 50 specialist shops**

# SINGLES

1 — COLD SWEAT Thin Lizzy (Vertigo)



- 2 — HE KNOWS, YOU KNOW Marillion (EMI)
- 3 4 AFRICA Toto (CBS)
- 4 — PHOTOGRAPH Def Leppard (Mercury)
- 5 1 SILVER MACHINE Hawkwind (United Artists)
- 6 14 YOUR LOVE IS DRIVING ME CRAZY Sammy Hagar (Geffen)
- 7 10 ON THE LOOSE Saga (Portrait)
- 8 6 HAND TO HOLD ONTO/HURTS SO GOOD John Cougar (Riva)
- 9 12 LOVE HURTS E.P. Nazareth (NEMS International)
- 10 2 SHADOWS OF THE NIGHT Pat Benatar (Chrysalis)
- 11 5 MARKET SQUARE HEROES Marillion (EMI)
- 12 3 SYMPTOM OF THE UNIVERSE Ozzy Osbourne (Jet)
- 13 9 CAROLINE (LIVE AT THE N.E.C.) Status Quo (Vertigo)
- 14 7 HERE I GO AGAIN Whitesnake (Liberty)
- 15 13 KILLER Kiss (Casablanca)
- 16 18 CRASH BANG WALLOP Raven (Neat)
- 17 8 ALL RIGHT NOW Free (Island)
- 18 22 GAMES Nazareth (NEMS International)
- 19 16 (THAT'S RIGHT) TALKING' 'BOUT ROCK 'N' ROLL Spider (RCA)
- 20 11 THE WANDERER Fist (Neat)
- 21 20 HEAVY METAL ROCK 'N' ROLL Rock Goddess (A&M)
- 22 26 EYE OF THE TIGER Survivor (Scotti Brothers)
- 23 15 FAST BIKES Le Griffe (Bullet)
- 24 24 PHOTOGRAPHS Stampede (Polydor)
- 25 25 SUBDIVISIONS Rush (Mercury)
- 26 23 HOT LADY Dadringer (Neat)
- 27 17 (AND NOW — THE WALTZ) C'EST LA VIE Slade (RCA)
- 28 — EVERYBODY WANTS YOU Billy Squier (Capitol)
- 29 21 MAKING TRACKS Tygers Of Pan Tang (MCA)
- 30 19 I'VE BEEN YOUR FOOL Lynyrd Skynyrd (MCA)

Compiled by MRIB

# IMPORT ALBUMS

- 1 NEVER SURRENDER Triumph (RCA)
- 2 HERE TO STAY Neal Schon & Jan Hammer (Columbia)
- 3 TANÉ CAIN Tané Cain (RCA)
- 4 RESTLESS AND WILD Accept (CRN)
- 5 MINI-LP Kim Mitchell (Anthem)
- 6 LIVE Riot (Elektra)
- 7 PYROMANIA Def Leppard (Mercury)
- 8 GREAT WHITE Great White (Aegean)
- 9 DAWN PATROL Nightranger (Broadwalk)
- 10 METAL MASSACRE VOLUME 2 Various (Metal Blade)

# ALBUMS

- 1 1 LIVE EVIL Black Sabbath (Vertigo)
- 2 — MAKING CONTACT UFO (Chrysalis)
- 3 2 RECORDS Foreigner (Atlantic)
- 4 8 THREE LOCK BOX Sammy Hagar (Geffen)
- 5 5 "FROM THE MAKERS OF..." Status Quo (Vertigo)
- 6 7 CODA Led Zeppelin (Swansong)
- 7 3 HUGHES/THRALL Hughes & Thrall (Epic)
- 8 12 LEAVES IN THE WIND Paul Kossoff (Street Tunes)
- 9 6 SAINTS AND SINNERS Whitesnake (Liberty)
- 10 15 THE DISTANCE Bob Seger (Capitol)
- 11 22 WORLDS APART Saga (Portrait)
- 12 13 READING - LIVE VOLUME 1 Various (Mean)
- 13 4 FLAT OUT Buck Dharma (Portrait)
- 14 — HEAVY Various (K-Tel)
- 15 11 DEATH PENALTY Witchfinder General (HM)
- 16 16 RACING TIME Santer (HM Worldwide)
- 17 25 GET NERVOUS Pat Benatar (Chrysalis)
- 18 18 NEVER SURRENDER Triumph (RCA import)
- 19 9 TALK OF THE DEVIL Ozzy Osbourne (Jet)
- 20 21 2XS Nazareth (NEMS International)
- 21 — IN-FLIGHT MOVIE Starfighters (Jive)
- 22 — TIME TO TURN Eloy (HM Worldwide)
- 23 — HERE TO STAY Neal Schon & Jan Hammer (Columbia import)
- 24 10 BLACK METAL Venom (Neat)
- 25 20 LONESOME CROW Scorpions (HM Worldwide)
- 26 30 TURN IT LOUD Headpins (Acto)
- 27 — TOTO IV Toto (CBS)
- 28 17 OFFICIAL BOOTLEG — LIVE Stampede (Polydor)
- 29 23 TANÉ CAIN Tané Cain (RCA import)
- 30 14 ON STAGE Slade (RCA)
- 31 29 RESTLESS AND WILD Accept (CNR import)
- 32 26 BEFORE THE STORM Samson (Polydor)
- 33 31 HEAVY METAL HEROES VOLUME 2 Various (HM)
- 34 24 UTOPIA Utopia (Epic)
- 35 19 MINI-LP Kim Mitchell (Anthem import)
- 36 35 ASIA Asia (Geffen)
- 37 27 LIVE Riot (Elektra)
- 38 — SINK YOUR TEETH INTO THAT Talas (Food For Thought)
- 39 34 CREATURES OF THE NIGHT Kiss (Casablanca)
- 40 28 SCARRED FOR LIFE Rose Tattoo (Carrere)

Compiled by MRIB

# LOCAL CHART

- 1 DON'T STOP BELIEVIN' Journey, from 'Escape' (CBS)
- 2 OPEN FIRE, Y&T, from 'Black Tiger' (A&M)
- 3 ON THE REBOUND, Uriah Heep, from 'Abominog' (Bronze)
- 4 KINGDOM OF MADNESS Magnum, (Jet 45)
- 5 TEENAGE RAMPAGE, Sweet, (RCA 45)
- 6 BLOODY LUXURY Whitesnake, (Liberty B-Side)
- 7 SOLDIER OF THE LINE, Magnum, (Jet 45)
- 8 AM I EVIL Diamond Head, from 'Borrowed Time' (MCA)
- 9 HURRICANE, Y&T, from 'Earthshaker' (A&M)
- 10 MARKET SQUARE HEROES, Marillion, (EMI 45)
- 11 FOREVER, Y&T, from 'Black Tiger' (A&M)
- 12 END OF THE WORLD, Gary Moore, from 'Corridors of Power' (Virgin)
- 13 MOVIN' ON, Stampede, (Polydor 12")
- 14 FANTASY, Aldo Nova, (Portrait 45)
- 15 FOREPLAY/LONG TIME, Boston, from 'Boston' (CBS)
- 16 ASHES TO ASHES, Limelight, (Future Earth 45)
- 17 HOLD ON TO LOVE, Budgie, from 'Deliver Us From Evil' (RCA)
- 18 CAN'T LIVE WITHOUT YOU, Scorpions, from 'Blackout' (Harvest)
- 19 SHOOT 'EM DOWN, Twisted Sister, from 'Under The Blade' (Secret)
- 20 ANALOG KID, Rush, from 'Signals' (Mercury)

Compiled by ANGUS D.J. Cleo's, The South Pier Lowestoft.

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# AMPLIFIED AND SATISFIED!

## ROCK GODDESS 'The Goddessa File' (A&M Records)

### GIRLS IN ROCK ...

There's a vast difference in what the Yanks define as women rock and rollers and the British equivalent. In America the term manages to cover anyone from Linda Ronstadt to Pat Benatar, while over here in Blighty anything more lightweight than Girlschool is regarded as softwear.

Look at the difference in background. Over there they've been weaned on a spoon-fed diet of Debbie Reynolds, Doris Day and Marie Osmond, while here we're served up chunks of Diana Dors, Barbara Windsor and Ena Sharples - it's hardly surprising that there's such a huge conflict of opinions in our respective visions of womanhood. Then again the moral majority of teenagers in the U.S. of A. will tell you that Toto are 'heavy man', but that's another tragedy. ...

GIRLS IN ROCK - there's a dilemma when one approaches this type of female species on a critical level. One immediately becomes chauvenist, bigoted and biased by tradition. It's hard to get a balanced perspective without being influenced by the glamour, the image that is more often than not inevitably thrust upon us. Let's own up-looks, vital statistics, attire, etc immediately warp any red-blooded males opinion and can drastically alter judgement-not always to the artists advantage.

For a classic example of this take Pat Benatar, whose undeniable vocal talents were almost immediately dismissed by the bulk of the media on the strength of a revealing leotard she wore on the cover of her debut album-it got more reviews than the actual record! And The Runaways never managed to live down the pre-pube prick-teasing image and were hence regarded as little more than puppets under the spell of the music biz's answer to Roman Polanski-Kim Fowley.

No matter how open and liberal attitudes have become, showbiz always seems to regard the fairer sex as second class citizens. With the arrival of Girlschool many people became even more apprehensive at the sight of these chicks attempting to play HM-Real Mens Music! Fortunately, however they aren't raving beauties, they look like real people; flesh and blood versions of impish cartoon characters in a Beryl The Peril vien and what's more they can actually play in a way that shows an understanding of hard rock.

When moody guitar hero Jeff Beck heard Girlschool's ambitious version of The Guns guitar opus 'Race With The Devil' on Radio Ones 'Roundtable' he aired his disbelief that it was girls playing on the record, but dutifully ate humble pie after seeing them onstage.

This kind of acceptance marked an important step forward for 'n' r' dames. Here we had an enthusiastic collective who were totally committed to HM with as much zeal as any young buck. When it came to priorities they'd

forsake their quota of make-up for the new Van Halen album of a set of strings anyway. What's more they refused to use their femininity or any of the 'weaker sex' jive as an excuse for poor playing. They were part of the new breed who, along with the likes of Chrissie Hynde, gave accurate insights into what the modern day girl was all about, rather than presenting the pneumatic, glossy, soft-focus fantasy America pumped out and promoted as 'the ideal woman'.

So while the likes of Xavier Russel and Pauline Suter verbally drool over yer Tané Cains and Lee Aarons, both about as heavy as helium, I'd rather plump for the more spotty, irksome likes of Girlschool and Rock Goddess who at least generate genuine enthusiasm and represent a valid challenge to the macho-orientated world of HM. They have much more right to be featured in *Kerrang!* than say Judy Tzuke or even those aforementioned faceless bozos 'Toto'.

This may be a long-winded intro but it's absolutely nesc. and, in fact, only covers one point of a debate that should appear in a future ish i.e. a clear definition of the function of *Kerrang!* who should be in it and why, etc. But enough of this ranting and back to the subject in hand, namely 'The Goddessa File', an album that seems to have raised more than an eyebrow of consternation.

**HEAVY METAL ROCK AND ROLL!!!**  
The Goddess power trio first caught my attention when they received their first splurge of publicity in the form of a front page feature in *SOUNDS*. Fortunately, they didn't rise to the alluring bait that comes hand in hand with such impressive/excessive media attention and become victims of their own overkill. The girls managed to lay back and watch the cogs of the industry turn while they waited their turn. They were obviously keen to sign a record deal but weren't going to fall into the trap of being some company's token all-girl HM band. A&M was a sensible choice, being one of the few corporations small and personalised enough to be strong on the artistic development side, essential for a band so young in years and experience; they weren't expected to deliver the goods straight away.

By now many eyes were focused on the groups' progress, some had been there since their inception. These voyeurs represent a section of the audience known as a 'Cult following'-a clique consisting of punters and press people alike who clutch a particular artist to their collective/protective bosom, until the day they break free and commit the heinous crime of becoming a part of the music machine.

Some of the scribes who fall into the above category are, in my 'umble opinion, guilty of judging this album too sternly. They could be seen wandering around the office in a daze, slapping the palms of their hands against their furrowed foreheads in shocked disbelief, generally bemoaning an album they felt was tantamount to the beginning of the end for Goddess.

This harsh critique is the 'build 'em up and knock 'em down' syndrome, a familiar trend which is also totally unfair - it's not the groups' fault

they've been pushed into a professional environment before they've had a chance to develop properly. Anyway, debut albums are odd affairs at the best of times, usually featuring a selection of old material that's been well-honed and polished, in fact overcooked, leaving little space for any studio improvements. Bereft of recording experience the band can find itself intimidated by this new, seemingly sterile scenario where they're totally at the mercy of the man behind the mixing console.

Indeed 'Goddessa File' could easily be torn apart on a technical level, but from a layman's perspective, it's a damn excellent effort, much more impressive than Girlschool's debut though that wasn't the intention. It does lack identity, however, and one has to admit that the fact its girls gives it an edge it wouldn't otherwise have.

For a trio they make a big sound which, thank God, isn't impeded by Vic Mailes totally unadventurous production. As you may already have gathered, Maile isn't my favourite producer; his sound is lightweight and lacks dominance, though his main fault in this instance is that he doesn't have the confidence necessary to deal with a band like Rock Goddess. A&M would have done themselves and the group a favour if they'd shelled out a few more pounds and hired the services of Chris Tsangardes or Mutt Lange; people who make it their job to carve a niche for their client.

On a more positive note the album is full of refreshingly tight 'n' melodic hard rock songs; the material is consistent, never falling below a certain standard, and the playing remarkably proficient. There's even some memorable guitar work though the most striking asset/aspect is Jody Turners' stunning vocal delivery, a gruff, powerful bellow in the tradition of yobs like Noddy Holder.

Standout tracks include the criminally neglected 'Heavy Metal Rock and Roll', the follow up single 'My Angel', 'Heartache', which indicates an impressive ability in the arrangement dept, and the cleverly tilted 'Satisfied Then Crucified'. Their weakest area is lyrical content but I'm confident that most of the problems will be ironed out once the group have been through the standard procedure of non-stop touring, endless promotional work etc, all part of the process that contributes to a bands development.

Goddess already show promise and have a highly entertaining sound for what is generally regarded as a limited format. This could be the band to break La Femme HM internationally. Whatever, though they've got off on a good foot and already surpass the watered down bilge the US has to offer. They've done their bit, now it's up to you to show your support.

PETE MAKOWSKI.

## STYX 'Kilroy Was Here' (A&M)

"This album may alienate a lot of people." So says Styx guitarist, vocalist and self-confessed Heavy Metal dissident James 'JY' Young, yet while the concept of 'Kilroy . . . ' may well be more exotic in flavour than its predecessor, 'Paradise Theatre', there

seems to me no danger whatsoever of it disturbing what I would imagine is the modern-day Styx audience. There is very, very little here to offend even the staunchest supporters of conservatism and good taste and for any would-be rockers out there that is bad news indeed.

I could spend a good deal of time explaining the intricacies behind the 'Kilroy . . . ' concept. Y'know censorship, technology and all that, but having thought about it, there's no real need. The topic is pretty hackneyed and based more on common sense than any wonderful Stygian insight. Anyway, what do Styx have to worry about censorship for? The Moral Majority are hardly going to make these kind-hearted souls the major target of their campaign (despite secret backward messages - ha!) and as for musical censorship, well that's a real laugh!

OK, 'Heavy Metal Poisoning' may cause the rising of a (very) odd eyebrow here and there. There are some genuinely heavy guitars in evidence - 'Blue Collar Man' heavy - and JY induces some dark Morrison-esque intoning while a host of pre-pubescent sink their tiny molars into enthusiastic announcements of 'sex and drugs'. Wow! That's a bit naughty, but my, what a fine number it is too! Now, however, we have problems. There's an interesting game to play throughout the remainder of 'Kilroy . . . ' Wanna play? It's called 'spot the powerchord!' I thought that I spotted one during JY's other offering apart from 'HMP', namely 'Double Life', but having just copped an earful of Journey's mega-heavy 'Frontiers' album, I realise that I was sadly mistaken.

It's all pleasant enough though and there's plenty of foot-tapping to be done to the pop Kraftwerk canter that if 'Mr. Robot', 'Don't Let It End' is also to be commended and recommended for its beauty in the ballad stakes and for pop mobility, being reminiscent of Barry Manilow in one of his more inspired moments (and there's an almighty skeleton out of the cupboard!) but I'll be damned if any of 'Kilroy's' songs can hold a candle to the pomp grandeur of 'The Grand Illusion'.

HOWARD JOHNSON

## VARIOUS ARTISTES 'Heavy' (K-TEL NE 1203)

THE BEGINNERS' guide to Heavy Metal - part the third. Having issued 'Axe Attack Vols I/II' a couple of years back, K-Tel (or should that read K-Sell?) have now updated their metallic catalogue with the aptly-entitled 'Heavy'.

What you get here are prime tastes of Maiden, Rainbow, Motorhead, Girlschool, Tygers, Diamond Head, Hawkwind, Meat Loaf, Journey, Cheap Trick, MSG, and Rush. There are also golden oldies from Quo, Joe Walsh, Derek & The Dominos, Lynyrd Skynyrd, and Hawkwind. Oh yeah, and there's a track from an obscure outfit called the Ian Campbell Band - but who, why, what, where, or how I've no idea!

Musically, this collection is faultless (or as near as damn it). But I doubt if *Kerrang!* readers require such a basic intro to the genre - DO YOU?

MALCOLM DOME

Continues page 12



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FREDDY MERCURY	R021	CLASH	TA1022	JUDAS PRIEST	P3255
SAXON	P3317	ANGUS YOUNG	TA1018	UDAS PRIEST	TA1004
IRON MAIDEN	P3316	YOUNG AND	R063	SHAM 69	P3201
IRON MAIDEN	P3318	JOHNSON (AC/DC)	R061	MICK JAGGER	TA1031
STATUS QUO	B1165	BON SCOTT	R064	MARILYN MONROE	R079
MOTORHEAD	B1166	BRUCE	TA1030	JOHN WAYNE	V1157
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ROGER DALTRY	R044	TOYAH	V1260	WENDY	R051
JIMMY PAGE	R052	MARTIN SHAW	M1386	O WILLIAMS	R013
PINK FLOYD	P3046	ROLLING STONES	TA1009	CHEAP TRICK	P3040
STATUS QUO	K1224	SILOUSIE	R073	JIMI HENDRIX	TA1021
BLACK SABBATH	K1223	STYX		OSZIE OSBORNE	R059
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From page 11

## MERCYFUL FATE 'Corpse Without Soul' (Rave-On RMLP 002 Import)

THIS IS sheer, glorious, unadulterated PAIN. And every micro-second is a Metallic masochist's joy. Mercyful Fate are a Danish quintet who produce the most savage, sizzling example of Scandinavian pillaging since the Vikings embarked on their 'Rape 'N' Disorder' UK tours some years back.

Though only a four-track mini-album, this is enough to show el Fate have a cast-iron guaranteed future on the careering 'horror-metal express'. 'A Corpse Without Soul' kicks off, telling the sordid woe of a tale of a dead-and-buried sinner trapped by 'Satan, he's taken, he's taken, he's taken his toll'. The twin guitars of Michael Denner and Hank Sherman bluster and whine in the style of early Priest, whilst vocalist King Diamond shrieks OTT in the true image of Halford.

Even grosser is 'Nuns Have No Fun', not the sort of cut likely to gain any airplay, with lines such as 'upon a cross a nun will be hanged/she will be raped by an evil man'. And that's one of the less offensive lyrics contained within this demonic ditty. It makes Venom's 'Teacher's Pet' seem about as salacious as a 'Carry On' movie!

The second side is equally excessive, with 'Doomed By The Living Dead' coming on like a George A. Romero showdown, and 'Devil's Eyes' bringing back tearful memories of Angel Witch at their finest.

'Corpse Without A Soul' is indispensable. So take your partners for the Vampire Hop!

MALCOLM DOME

## TYGERS OF PAN TANG 'Live in Japan' (MCA Japanese Import)

EIGHT tracks retailing at £7.99 in the UK isn't the best way of enticing prospective purchasers! And releasing material by a line-up no longer current won't do much for credibility! No, in all honesty, this Tygers Japanese albumette will hardly sell in considerable quantities and it's probably a good job. Simply 'LIJ' shows just how much the arrival of Fred Purser and the release of 'The Cage' has sharpened the Tygers attack. If I were a Tyger listening to this record I'd either hang my head in shame or shake it in disbelief mouthing the words: 'Did we really do that? Could we really be so bad?'

The record kicks off with a vast amount of crashing and banging - sounds as if Big Dick's gong has fallen off (painful) - while John Sykes and Robb Weir charge around looking to catch up the other's hyper-speedy riff in a manner not dissimilar to Dyl (from 'The Herbs', remember that classic TV prog?) attempting to grab his own tail! The noise is entitled 'Don't Take Nothin'' and this abortion coupled with 'Bad Times' form the opening two cuts. Could someone please explain the logic in using the two numbers with which John Deverill auditioned for the band? His voice requires something of more substance, a controlled tone which he can mould to his own distinctive style. He battles manly here, but to no effect. It's about now that the er...

fundamental problem with 'LIJ' becomes apparent. Namely that it isn't 'LIJ' at all but rather 'TTLIJ' (Three Tracks Live In Japan). Did they think that we wouldn't notice? Naughty, naughty! money under false pretences.

Of those three live numbers 'All Or Nothin'' is without doubt the best, being turbo-charged boogie with a singalong chorus far outshining the reversion to trash that is 'Slave To Freedom' and 'Raised On Rock'. 'Were ya raised on rock? Yeah, so were we!' So was I, so was I, but I was raised on class rock, not class rock and this sort of thing does nothing for the Tygers new found maturity and credibility.

I'm sure the band themselves are highly embarrassed by this piece of plastic trash and you'd have to be a wealthy sado/masochist to hurt both them and yourself by forking out for this pitiful excuse for a live album.

HOWARD JOHNSON

## ELOY 'Time to Turn' (Heavy Metal Worldwide)

This splendidly packaged album - would you believe Rodney Mathews again? - is the second part of the 'Planets' LP released last August by these enigmatic Germans who are apparently veterans of 10 or 11 LPs.

Any who missed the first record have the story/concept summarised for them on the inner sleeve and for all fans of Moorcock-style sci-fi fantasy it's a beaut. Don't go looking for the book though because the author is singer-guitarist Frank Bornemann. The guy has an imagination and a half! This portion of the tale sees the hero lon 'carried by cosmic winds... through barriers built by the Knights of Light' A world that 'exceeds his limited human imagination... touched by the unbelievable splendour of a positive energy' With me so far? It's a cut above Hagar The Horrible cartoon strips anyway. Titles like 'Behind The Walls Of Imagination' and 'End Of An Odyssey' really say it all.

Although my own conviction is that rock should be firmly based on guitars, guitars and more guitars with the odd touch of keyboards for effect, Eloy turn this maxim on its head. I really ought to hate them for it but they do it so well that admiration is my prime reponse. Fortunately, the tidal wave of synths is always underpinned by some neat, pulsing jazzy bass from Klaus-Peter Matziol so they manage to maintain some semblance of order amidst the orgy of ivory tickling. Pomp rock gone mad? Maybe, but it's a very effective use of the technology at their disposal. There's something going on all the time, a must for hi-fi freaks at least! In terms of comparison, the most obvious band that springs to mind is Pink Floyd. Not only because of the musical structures but also because of the moments when Frank (or Hannes Arons who apparently makes the odd trip to the boards as well) Riffs it up!!! As in the opener 'Through A Sombre Galaxy' where you'll swear it's Dave Gilmour... and again in 'Illuminations' or the title track which benefits from some great girl backing singers.

As Howard Johnson said of 'Planets', this 'demands careful

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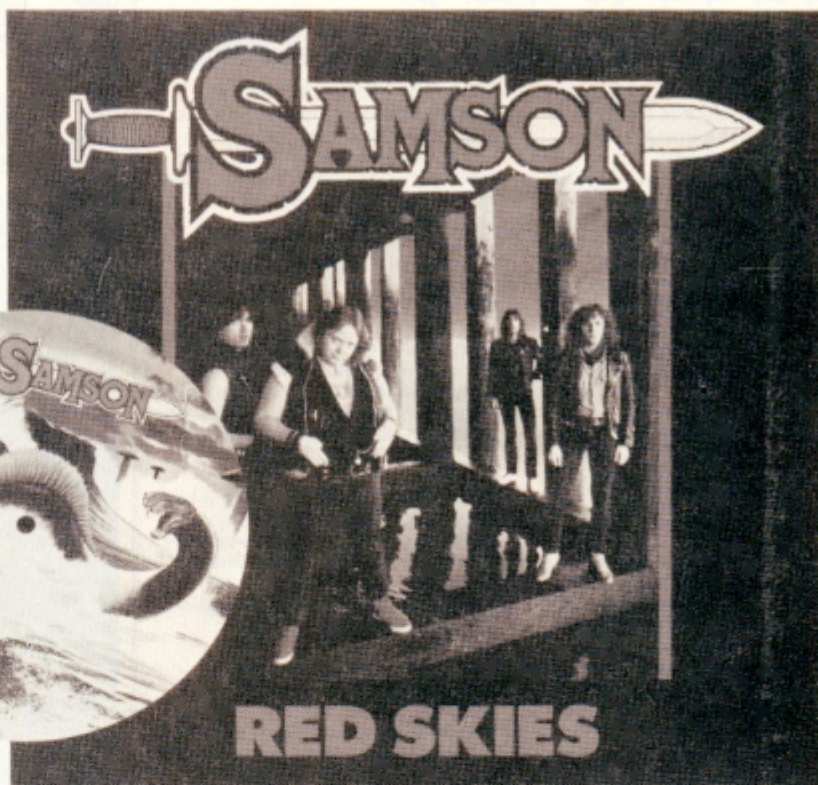


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# CONTACT

## Janice Issitt answers your questions

THE LATEST news regarding the Kiss Army fan club is that it now looks certain the Iron Maiden company 'Sanctuary Merchandising' will take charge of its financial running whilst Michael McNamee continues as the fan club secretary. The new offices will operate from 22 Danbury Street, Islington, N1-if all goes well. We have passed on all complaints that were sent to us and hope these will be dealt with as soon as the situation is finalised.

WE HAVE an address correction for the Maillion fan Club. It is 53 Quainton Road, Waddesdon, Bucks and NOT 63 as previously stated.

ANYONE WISHING to contact Soldier can write to them at: Solider Stormtroopers (UK) 19 Denmark Road, Northampton NN1 5QR or Soldier Stormtroopers (Europe), c/o Paul Schryver, Ribeslaan 38, 2641 CK Pynacker, Holland.

CIRITH UNGOL are a Californian band and they would like people to contact them. Write to: Cirith Ungol, Robert W. Garven Jr., 349 N. Aliso Suite A, Ventura, CA 93001, USA.

DAGABAND FAN CLUB c/o Wayne Garnett, 112 Wennington Road, Southport, Merseyside.

SUZI QUATRO Fan Club, PO Box 1180, 1011 Copenhagen K, Denmark.

I'VE SEEN pictures of Dave Hill of Slade in Snakeskin trousers and I think they're fantastic. Trouble is I can't get them here. I'd be pleased if you could find out where I can pick up a pair. Jayne, Stockton.

KERRANG! HAS contacted Dave Hill and he told us that the snakeskin trousers he often wears on stage are in fact printed cotton. Dave bought them in a shop called 'Boy' and their address is 153 Kings Road, London. Check with them to make sure they are still for sale and perhaps they will post a pair to you.

I HAVE JUST bought 'Get Nervous' and would like to know what other albums Pat Benatar has released. Lee Adams, Walsall.

Has Pat Benatar got a fan club or info service. Dago, Suffolk.

PAT BENATAR does not have a fan club in this country but her management company in New York can help with any information you require. Write to: Pat Benatar, c/o Catch A Rising Star Entertainments, 1775 Broadway, New York, N.Y. 10019,

USA. Don't forget to send an International Reply Coupon and self-addressed envelope.

Pat Benatar has released four albums, which should all still be available. These are on the Chrysalis label. 'In The Heat Of The Night' 'Crimes Of Passion' 'Precious Time' 'Get Nervous'

IN KERRANG! No. 16 it said in 'Armed and Ready' that Shiva would be releasing a single called 'Angel Of Mons'. I haven't heard anything since. How about some info. Alan James, Darlington.

THE 'ANGEL OF Mons' single has now been released by Heavy Metal Records. You can write for more info c/o Paul Birch, Heavy Metal Records, 165 Wolverhampton Road, Sedgley, DV3 (Don't forget a s.a.e)

COULD YOU please give me some information on Black Widow. I know nothing whatsoever about them although I've heard a track of theirs called 'Come to Sabbath' Jeremy Langton, Basingstoke, Hants.

TWO MEMBERS of the original Black Widow line-up - Kip Trevor the vocalist and Jeff Griffiths the bassist - are presently thinking about recording some demo tapes in Jeff Griffiths' Norwich studio. The track 'Come to The Sabbath' was from their 'Sacrifice' album (now deleted) and can also be found on the 1970 compilation album 'Fill Your Head With Rock' (also deleted).

AFTER MANY months searching round markets and shops in the Humberside area, I've had no luck in finding a brass bullet belt. Can you help? Dale Morwood, South Humberside.

TOEPRINTS ARE a company who have dealt in bullet belts (mail order) and they might be able to get you one if you write to them. Drop a line to Tony at Toeprints, 8 Warwick Close, Bushey Heath, Herts. If you enclose an s.a.e he will send you the details and cost.

COULD YOU please tell me if Graham Bonnet is the singer on Cozy Powell's album 'Tilt', and also who the other musicians are. A. Vaughan, Gwent.

GRAHAM BONNET does not sing on Cozy's album. The vocals are shared by Elmer Gantry and Frank Aiello. Other musicians are: Chris Glen, Jack Bruce, Neil Murray, Bernie Marsden, Gary Moore, Don Airey, John Cooke, Mel Collins and David Sancious

WHITESNAKE FAN Club: c/o Concert Publishing, 166-168, Liverpool Road, London N1.



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# KOMMUNICATION

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IAN GILLAN: 'friendly, charming, courteous' (it sez here)

I FIND it difficult to believe that Joy Underhill 'a fan' and myself are referring to the same person. I had the good fortune to meet Ian Gillan after a most enjoyable concert in the Caird Hall, Dundee in November last, and he was all and more I ever dreamed he would be. We chatted for 15-20 minutes about records and his experience in bands past and present.

In my opinion he is friendly, charming and extremely courteous. In fact, the memory and elation of this meeting will linger forever. I am enclosing a photograph taken to prove my point. My sympathies to the above mentioned fans for not experiencing such a meeting. Nicky Anton, Blairgowrie.

PAT BENATAR may be a superstar but her attitude towards HM sucks. Pete Makowski's story in issue no. 33 only goes to show Metalheads that we've got another soppy sellout on our hands. If you want to print foldouts of HM foxes why not do more on Girlschool or Hellion's Ann Boleyn. At least those girls advocate headbanging and have got something to say besides putting down HM. Danny Parker, Newport Beach, USA.

TO THE person who wrote into issue No. 30. Now begins the controversy. The sole reason that Genesis are included (sometimes) in this mag is because they're bloody magic. You obviously haven't bothered to go and see them or listen to any of their 14 albums (which most normal folk consider to be classics) because you're too bloody concerned with bands with pathetic names like Bullet, Picture, Loudness, Americade and Renegade (Christ where do they get their names from?) And what's wrong with Neil Young? He was making great records when you were still soiling your disposables.

OK, fair enough, new bands deserve a chance, but the experienced ones don't have to be completely wiped out of the magazine just to suit arseholes like you. We don't mind putting up with what you like (we do actually but we don't complain about it) so you can bloody well suffer in silence like we have done for the past 33 editions of *Kerrang!* when they've been full of the kind of crap you like.

The only enjoyment we get from the mag is when Genesis (and certain other classic bands) are included. So don't go trying to spoil it for us and we won't spoil it for you. Two pissed off female Genesis fans, Glasgow.

I HAVE always had a low opinion of your magazine but Pete Makowski's pathetic criticism of Snowy White's style simply confirms my beliefs. At last a guitarist of the highest quality proves that you don't have to take part in the ridiculous stereotyped poses performed by so many guitarists to play in an excellent band like Thin Lizzy. In my opinion Snowy made up the visual balance, leaving the posing to the two egomaniacs (Lynott and Gorham) and getting on with his job which he did superbly on the two occasions I saw him - he gained a lot of respect from me and made Scott Gorham's posing look ridiculous.

But of course the mean, macho writers who can only admire leather, studs and agonised expressions have to write Snowy off as a weak addition. Contrary to Makowski's article Snowy played on one of Lizzy's finest albums, namely 'Renegade' (slagged off as 'disappointing' by the great PM.) Michael Ireland, Leamington Spa, Warwickshire.

## Goldenhill British Legion

Presents

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MUCH SPECULATION has occurred recently about the planned Deep Purple Mk II reunion and the location of this mega-gig. Rumours about an open-air show are circulating but I can reveal through the enclosed clipping (below) that the gig has already taken place at this obscure 'workingmen's' club. Does this mean that ELP are to support Bernard Manning? **Smitt.**

I AM writing in defence of one certain DJ (John Brent). In *Kerrang!* no. 34 a young lass from Levenshulme wrote in slagging off Mr. Brent. His 'Headbangers Ball' is the only big rock roadshow I know of in Manchester, and John is certainly no big head, showman yes, big head no - there is a subtle difference. His charts are made up of requests and if you look at the end of the chart it says 'requests taken from the Civil Hall, Heywood' not Middleton.

All right, John uses tapes. Why? Because as Debra probably doesn't know, if people jump onto the stage the records jump, and when someone uses as many special effects as John, the timing is essential. So therefore, tapes are the only answer. I have heard John say many times: 'Please don't jump onto the stage'. But people take no notice, so now they can jump up onto the stage all they want and not spoil it for everyone else, John included.

He plays all different types of music from the very old to the very new, and from all different bands from different countries: Scorpions, Accept, Baron Rojo, 38 Special, etc.

So if anybody goes to a 'Headbangers Ball' in Heywood or Middleton just listen to the music and if you don't know the band who are playing, ask. **Paul Rowland, Stockport.**

I AM from the US and we (here) rarely hear any of the good music that comes from Europe. In *Kerrang!* No. 32 you had an article on the German band 'Accept'. It sounded good, so I took a chance and went down to my favourite record store (Boogie) and ordered 'Restless And Wild'.

Well, I got the record home and put it on immediately. I was very impressed. When Howard Johnson said they were an excellent HM band, he wasn't kidding. The whole album is great, especially 'Fast As A Shark'. They've got to be one of the heaviest bands I've ever heard.

As you've probably already guessed, I'm into blood & guts Heavy Metal like The Scorpions, Motorhead, Priest and other noisy bands. I think Van Halen should be thrown to the Lions. Most American bands suck anyway, not including Riot, of course.

Back to my original topic, when is Accept going to tour the USA? We need more bands like them over here. Most American bands make me think Heavy Metal is turning into lightweight plastic. Bands like Accept are keeping me from going insane. **Steve Lubovick, Michigan, USA.**

THIS IS for you dedicated HM/HR fans only!!! We're sick and tired of having friends around us who just don't know anything about rock music. Therefore, we've decided to create a Clique of HM/HR freaks. Anybody can become a member of the clique and membership is free. So if you wanna join us write (enclosing a S.A.E.) to: HM/HR Clique, DK., c/o Ulla Hansen,

Thorsager 15, DK6500 Vojens, Denmark, or to c/o Gitte Larsen, Sorgenfri Alle 38, DK 5250 Odense, Denmark.

I JUST had to write in to let you know about this little gem I found in my local rag, all about the great happening that a lot of us go to every year, Reading Rock. I was rightly outraged by the brazen cheek. **Mutie, Reading.**

The strongest condemnation of the event came from Conservative Hamza Fuad who said that he could not understand how a beautiful area such as Reading allowed such filthy displays in the middle of the town.

He asked: "Why can't we provide them with cattle trucks to transport them from the station or wherever they enter Reading to the site?"

"A filthy display like this would not be allowed in Egypt. They would be shot," he added.

The Almost Bank Holiday

RIGHT YOU lot! I can take so much, so much! But this has to be the last straw! An associate of mine has written in asking, nay, demanding something to be written about those US heavy heroes Cirith Ungol! They've been around for 13 years and had a promising debut album, 'Frost And Fire', released on Liquid Flames records.

Their next one looks like being immensely ball-crushingly heavy, and will probably be called 'King Of The Dead'. I mean, you have people like Asia, Foreigner and Journey in your mag, it's about time you gave these guys a chance.

Yours dementedly, shagged-out-of-his-skull-brains and Gascoigne's armpit (**Damon & Nat.**)

PEOPLE, I'd really hate to burst your bubble, but I have no choice but to tell you how I feel about something.

You think it's so great to push hard rock, HM, and all that, well hey, do you ever notice that HM groups today don't really attempt to hide the fact that they're trying to destroy your mind? HM groups have no creative potential, make no attempt to incorporate novel ideas into their music (besides bombs, dry ice, tanks, flame jets and dead decapitated bats on stage), and stunt the creative processes of your mind by damning you to confine your musical thoughts to blues, rhythm 'n' blues, blues riffs and bombastic (and simple) chords.

Jimi Hendrix created HM as a way of expanding musical horizons and was hard at work on progressive music when he died. The mind-suckers who subconsciously believe they're him took his guitar style and locked it in suspended animation, so while they think, up there on stage, that they're as 'bad' as he was, they're actually disgracing his memory by having kept hard rock totally - yes totally - unchanged for over a decade. My God, I was bored by HM when I was 15, now I'm 26 and since HM is absolutely no different I've had to get into new wave, you dig? **Mitch Groves.**



# "WELCOME BACK MY FRIENDS TO

SYD BARRETT: pic by S.K.R. photos



A ROAR of drums, organs and guitars. . . clouds of smoke and flashing lights. . . an ecstatic audience in a frenzy of adulation. . . these were the hallmarks of the Golden Age of Progressive Rock.

It all seems so far away, but not in the memories of fans who supported the super groups of the seventies. The impact was too strong, the music too exciting to be wiped away and erased by a torrent of new trends. The great bands who dominated the rock scene for a decade unlocked a gusher of gold and platinum albums that supported entire record industries. They pioneered innovations in rock shows, instruments and album making that have become accepted practice for new generations, including today's Heavy Metal successors.

Despite valiant attempts to categorise them, they were all so different. . . Genesis, Pink Floyd, Emerson, Lake & Palmer, Yes, King Crimson, Colosseum. . . a roll call of honour the names of which are cherished wherever secret covers of fans dust off their old albums and light a joss stick of remembrance in front of their well worn record players.

But what was Progressive Rock and how could such a phrase, heavy with self-importance, be ascribed to many different groups? Well all such categories

are usually the result of a need for explanations, whether in print or in record shops. It is convenient to label the aspirations of a group of musicians, working in roughly the same area, even if it annoys them and causes distrust in others. Says Tony Banks, keyboard player with Genesis, whose band is one of the proud survivors of that age:

"I don't think any band is the same as us quite honestly, although in the early seventies you could have included us alongside groups like Yes, Pink Floyd and King Crimson. A lot of people then were trying to do things that were a bit more adventurous. The straight pop scene at the time was getting more and more ordinary and it was the album bands who were doing the more interesting things. All we did was introduce a few longer ideas into what was basically pop music. And we still think in those terms. But there was a time in the seventies when the singles charts were pretty depressing."

It was against this background of pop singles dominance, when no rock band stood a chance of appearing on programmes such as 'Top Of The Pops', that the 'Progressives' created their own alternative scene. And it's interesting to recall that the outfits now reviled as 'dinosaurs' or 'capitalistic super groups'

WHEN GREG Lake first spoke these words some 10 years ago, he wasn't just spouting empty rhetoric, a fact intervening time has proven correct. A regular stream of letters asking for more information on ELP, Yes and Gabriel-era Genesis has filtered into the *Kerrang!* offices since the magazine's inception. But, whereas up until now any coverage of these acts would have been from a purely historical perspective, suddenly the whole style of 'Progressive Rock' has become relevant to a new generation untouched by the 'Yelesis' phenomenon. Fresh young bands seem to be sprouting forth into the limelight from all corners of the country, taking the inspiration of the above legendary outfits as their *raison d'être*.

In the next issue, we take a look at this current resurgence, asking: 'WHY has it happened? Will it LAST? And is there actually a 'Progressive Rock REVIVAL'? But to start things off CHRIS WELCH (on the spot at the time) provides an in-depth analysis of the style, explaining how the original Progressive Rock bands grew up in the sixties. On with the show . .

were actually the rebellious underground subversives in their day.

Nearly all the pioneering groups were broke, penniless and living in squalor as they poured any earnings from gigs back into the music on which they pinned their hopes. They had to convince club owners, record companies and the press of their right to play, even to exist, and it was only through the support of fans who yearned for new excitement in the wake of the fading blues and psychedelic scene, that they managed to survive.

Progressive Rock was, in fact, the creation of musicians from a thousand groups all over the country, who announced finally and firmly: 'Right, enough of this crap, we're going to play the music we want.' The drummers and guitarists and keyboard players rebelled against the lead singers in their satin loon pants and decided to put their musical training to productive use.

As rock grew up in the sixties, there came waves of new players into the ranks who were more skilled than their rhythm guitar-strumming predecessors. A large number were young jazz musicians who found work and opportunities non-existent and were frustrated by the low-powered, acoustic jazz scene, while others came fresh from the Royal College of Music and similar academic establishments, bringing with them prodigious technical skills unknown in the 'beat group' era. Many of these anxious, eager players found themselves hammering out r&b and soul riffs night after night in

seedy nightclubs underpaid and undernourished. And worst of all, the spotlight was permanently on those singers who regarded the backing group as a necessary evil.

All it needed was for a few leaders to emerge to rally this army of indignant souls together. Progressive Rock was musicians' music, giving free rein to those who had studied long and hard; those who had practised their drum beats and guitar runs in front of bedroom mirrors and wanted the world to know their worth.

To some it might have seemed vainglorious and even bombastic. I remember much respected dj John Peel hail the arrival of Emerson, Lake & Palmer, the archetypal progressive band, as 'a waste of talent and electricity'. It was a clever phrase and doubtless there are many who still share that view. Not I. For all its faults, the music unleashed a tidal wave of excitement and *real* emotion in the midst of all the talk about 'techno-flash'. It wasn't too much to ask, surely, that the musicians be allowed their stab at fame and glory. And they were not shy about presenting an on-stage image that far outshone any of the hesitant loon-panting of the old soul singers who were once their masters.

Keith Emerson, hailed as the 'Jimi Hendrix of the organ', would nightly put on a spectacular exhibition that combined everything from ballet to circus, as he threw knives at his amps, stabbed his organ and lashed out in all directions. But

CONTINUES ON PAGE 18



# THE SHOW THAT NEVER ENDS !”

Pic by David Ellis

*“We were seen as the ultimate capitalists on the rock scene.”*

## **KEITH EMERSON (E.L.P.)**



behind all the theatrics lay a dazzling piano technique and a musical scope embracing symphonies, jazz and boogie.

Ian Anderson, with Jethro Tull, introduced folk and jazz themes to his music. A fine flautist and no mean singer and guitarist, he leavened Tull's musical bread with a keen sense of humour.

Progressive Rock was littered with brilliant instrumentalists, poets, arrangers, composers and singers all determined to present their ideas in the most exciting format. It was paradoxical that so many of the serious young music students turned into raging animals onstage, showmanship proving a healthy antidote to all their hours of study.

There were the great guitarists – Peter Banks and Steve Howe with Yes, Jan Akkerman with Focus and Frank Zappa with the Mothers Of Invention. There were legion drummers all taking the percussive art to astonishing heights – Bill Bruford, Phil Collins, Jon Hiseman, Brian Davison and Carl Palmer. And the organists who really gave Progressive Rock its particular character, combining classical influences with rock violence – Keith Emerson, Rick Wakeman, Dave Greenslade, Tony Kaye and Vincent Crane.

The music was universally loud, fast and flashy and driven by the kind of physical lust that even Heavy Metal has yet to match. When ELP were in full cry on 'Pictures At An Exhibition' or 'Tarkus' there was no one then or now who could compete. In fact, I venture to suggest that if ELP could be reformed today and placed in battle position – say on Salisbury Plain – with half a dozen of the world's most powerful HM combos, then they'd blast the latter into submission by the fourth round.

Keith Emerson once confessed that he was driven by a lust for speed which came out in everything he did, from piloting aircraft and riding motor cycles, to water-skiing and galloping on the back of his trusty old Hammond organ. It's no wonder this kind of Superman dominance of the elements and mankind has fallen out of favour in a rock world dominated by Boy George and Nicky Heyward's knees.

But not all the 'Progressives' were as violent as ELP or as bizarre as the Mothers, who for many years were America's sole protagonists in this field. One of my favourite groups of all time was Yes, who emerged at the end of the sixties as a thoroughly musical and attractive combination of personalities and talents. There was nothing mystical or 'difficult' about Yes music. They were simply a wonderfully fresh and imaginative band whose close harmonies and neat instrumental arrangements ran rings around the energetic but paling blues

and soul combos still dominating the all important club scene.

But before we examine each of the major groups in turn, we should perhaps look first at the roots of the music to put it into perspective. . .

There were two converging forces that helped fuel the flames of Progressive Rock – the art school and music college drop outs who met and intermingled and the added dimension of the off-course jazzmen. Even as far back as the early Yardbirds and The Who there were attempts made to introduce something revolutionary to the way rock music was played but more advanced still was the Graham Bond Organisation which in 1965 was already fusing jazz-rock and doing all kinds of strange things to Bach and the blues.

This band, with Jack Bruce, Ginger Baker, Dick Heckstall-Smith and Graham on Hammond organ, was to have a huge influence on the musicians who formed The Nice and Yes. Bill Bruford tried to tell the world in letters to the press that 'Wade In The Water' by the Bond Organisation was the greatest three minute single of the age, but few were ready to listen. After achieving limited club popularity the band broke up to make way for Cream.

During the summer of 1967 the Flower Power revolution signalled a great outpouring of new ideas. The Beatles' 'Sgt. Pepper' was an obvious incentive to turn the LP into an art form where groups could unleash extended performances and songs linked by a theme. It was the first 'concept album' as far as most listeners were concerned.

There was also another highly influential LP which appealed to musicians even if it failed to set the record charts alight. This was 'The Zodiac Cosmic Sounds' on the Elektra label from New York. It was eagerly seized upon by Keith Emerson, the keyboard player with Gary Farr and the T-Bones who wanted to form his own group. One number in particular, 'Aries', part of a musical portrait of the Zodiac, pointed to the new way to play organ-based rock music, using lots of electronics and powerful drumming. This unsung album was to help set a pattern for Progressive Rock that lasted for the next 10 or more years.

There were others in the sixties who had begun to blend fast-moving jazz rhythms with rock flamboyance and classical overtones. Vincent Crane was the highly emotional and exciting organist who gave strength and musical depth to The Crazy World of Arthur Brown during the maddest days of the hippie era. It was the driving, rhythmic attack of organists like Vincent, Keith, Brain Auger, Jon Lord and Graham Bond that spurred on the drummers. Thus, we had the frantic speedy style of Ginger Baker, Carl Palmer and Brian Davison, all of whom strove to match the fireworks from the keyboards with a full frontal



ARTHUR BROWN: pic by David Redom

attack on their battered kits. Laid back it wasn't.

Much of the objection to Progressive Rock stemmed from the unpredictable rhythm sections, which confused ears that preferred beats slow and easy. The groups invariably played at such a pitch and with such intensity that many were left confused, ear-bashed and sullen. They could not appreciate the subtleties of the musical interplay, the skill of the players or the roaring excitement of the crescendos and grand finales.

Even so, not all the bands relied on continuous *blitzkrieg*. The importance of vocals, even ballads, was quickly grasped as the groups fought their way through the jungle of small clubs on their way to the concert halls and festivals. These were tremendously exciting times, and it was particularly rewarding to witness at first hand the breakthrough of a new band like The Nice. I was there when they set up in an empty tent at the National Jazz And Blues Festival and filled it within seconds of blasting into action.

In some cases the new kings of progression came intact from the blues scene, like Jethro Tull. Others were culled from the stews of the London underground, like Pink Floyd and Soft Machine, though the bulk were new bands formed after earlier groups had given up an unequal struggle for gigs, money and recognition.

In the first wave of British Progressive Rock The Nice stood out as the most exciting outfit, perhaps because I was so closely attached to them personally, though their immediate (if you'll pardon the phrase) impact on all audiences was clear to see.

The Nice consisted of Keith Emerson (keyboards), Brian Davison (drums), Lee Jackson (bass and vocals) and David O'List (guitar). I first met Keith at Davey O'List's flat in Earls Court where he was hammering away on the O'List family's upright piano, playing Dave Brubeck numbers with astounding speed. The rest of the group were in complete awe of the quiet but cheerful pianist who was flat broke. I remember buying them all pints one night at the Boathouse at Kew while they outlined plans for the new group. Then I saw them recording early classics like 'Rondo' at the Olympic studios as they made their first album, 'The Thoughts Of Emerlist Davjack', for Andrew Oldham's Immediate label. The group was originally intended to provide back-up for soul singer P.P. Arnold and there were several thrilling gigs with her at pubs and clubs around West London before it was realised the band should go out on its own.

Later David left the group as the pressures of success and musical demands mounted. Keith was a monster musician to play with as his own standards demanded so much from





everybody else. It was understandable, but sad. Ultimately it led to the break up of the group and the formation of Emerson, Lake & Palmer. But Keith always loved his first band, and was tormented with feelings of guilt when he split it in 1970.

The Nice had achieved a huge amount in a short space of time, transferring from Immediate to Charisma, where Tony Stratton-Smith encouraged them in their experiments with symphony orchestras and synthesisers. Keith developed his stage act with The Nice, burning the Stars and Stripes (which got him banned from The Royal Albert Hall) during a roaring performance of 'America', and pounding his way through the 'Five Bridges Suite'.

When The Nice announced its break up the group were at a playing peak and it left the remaining members hurt and shattered. Later Brian and Lee would team up with Patrick Moraz to form an excellent but short-lived band called Refugee.

Keith meanwhile had been seduced (many thought) by bassist Greg Lake from King Crimson, into forming a new, more explosive trio. There was talk of adding Mitch Mitchell on drums and even teaming up with Jimi Hendrix, as both The Nice and The Experience had toured together. In the event Carl Palmer was brought in from Atomic Rooster, leaving behind his old pal Vincent Crane. Carl had

already developed a reputation for being an astonishingly fast drummer whose idol was Buddy Rich and, armed with his dazzling technique and Greg's abilities as a much better singer and bassist than poor old Lee Jackson, the new band were ready to conquer the world.

They started with rehearsals at Island's studios in Basing Street, London. Once again I was privileged to see what was virtually their first ever blow together. Carl, I recall, had to learn the complicated accompaniment to '21st Century Schizoid Man' from King Crimson's repertoire and their other number was 'Rondo' from The Nice. The new band sounded even more exciting at a rehearsal a few days later at the Lyceum in the Strand, and I can remember walking away from the afternoon session feeling dazed by their furious attack.

Audiences felt the same way when the group emerged at the 1970 Isle of Wight Festival with a roar of cannons touched off by Keith wearing his green shiny suit and round hat, while Carl played his drum solo on a tiny kit with Noddy painted on the bass drum. I have an 8mm colour home movie of the debut – silent unfortunately.

ELP all had their fill of scuffling for lousy wages in cramped conditions. They could not be blamed for wanting to enjoy the rich rewards other bands, like Led Zeppelin, were getting and

indulging in every kind of excess. Thus, the group became a byword for the big stage show, the rows of trucks and super egos. There was a certain amount of rivalry in the ranks too. Every time Keith produced a new synthesiser, so the other two had to come back with a bigger drum kit or, in Greg's case, a carpet on the stage regularly dusted by compliant roadies.

It was all harmless enough and did not detract from the music – performances like 'Barbarian', the classic 'Take A Pebble', 'Knife Edge', and Greg's unexpected ballad hit 'Lucky Man'. These were all featured on their first album, 'Emerson, Lake & Palmer', released in 1970. Over the years the band put out several important albums, like 'Tarkus', 'Trilogy', 'Brain Salad Surgery', 'Pictures At An Exhibition', 'Welcome Back My Friends To The Show That Never Ends', and 'Works, Vol. I & II'.

'Pictures' was an exceptionally clever and successful work based on the music of classical composer Moussorgsky and helped form the basis for many of their concerts as they toured the world, winning fanatical followings in America, Japan and Europe.

ELP live were a thrilling experience, and only their live albums really captured the interaction between the three highly motivated players. There was a strong sense of competition among them which worked wonders. Unfortunately, they began to run out of that motivation as the seventies progressed and their final break up was a sad, under-publicised, mis-managed affair for such an important band. Instead of the fanfares which had accompanied so much of their work, there was just a series of half-cock press leaks and no farewell performance for all their dedicated fans.

They should have been bold like The Jam and broken up at their peak, say in 1975, and not waited until the tides had turned against their kind of music in 1979. But they had achieved much in their years of hard touring, with Keith pioneering the Moog synthesiser, clamouring for an advance in polyphonic synths, and mixing medias with good cheer, a practice now frowned on in the Age of Narrow Minds.

ELP were one of the first groups to carry their own stage around in an attempt to create a theatre atmosphere in impersonal sports bowls and stadiums. And, despite the tags of 'dinosaurs' and 'pomp rockers' that are freely slung around, backstage and on the road ELP were simply enthusiasts for life, prone to go over the top, but never dull. They would delight in invading restaurants, taking over the house band and jamming on rock'n'roll tunes even while queues were forming down the street, waiting for them to go into the intricacies of 'Pictures At An Exhibition'. When ELP were loose – the show never stopped.

Their sparring partners in the early seventies were Yes with whom they shared goals of success and musical excellence. There was considerable mutual respect between the bands and I remember travelling with the whole of Yes back from a gig in Switzerland to visit ELP playing a concert at the Odeon, Lewisham. I don't remember many other groups stopping off in mid-tour to pay such homage.

Yes were much loved by their fans for characteristics that were quite the opposite of ELP. Led by their romantically minded singer Jon Anderson, they relied for their impact on the close harmonies and orchestral inserts that had originally been inspired by the unlikely combination of the Fifth Dimension and Vanilla Fudge.

The original band consisted of Jon (vocals), Tony Kaye (organ), Peter Banks (guitar), Chris Squire (bass) and Bill Bruford (drums). They signed a deal with Atlantic around the same time as Led Zeppelin, leading the first wave of British acts to be recognised in America after the Beatles' heyday.

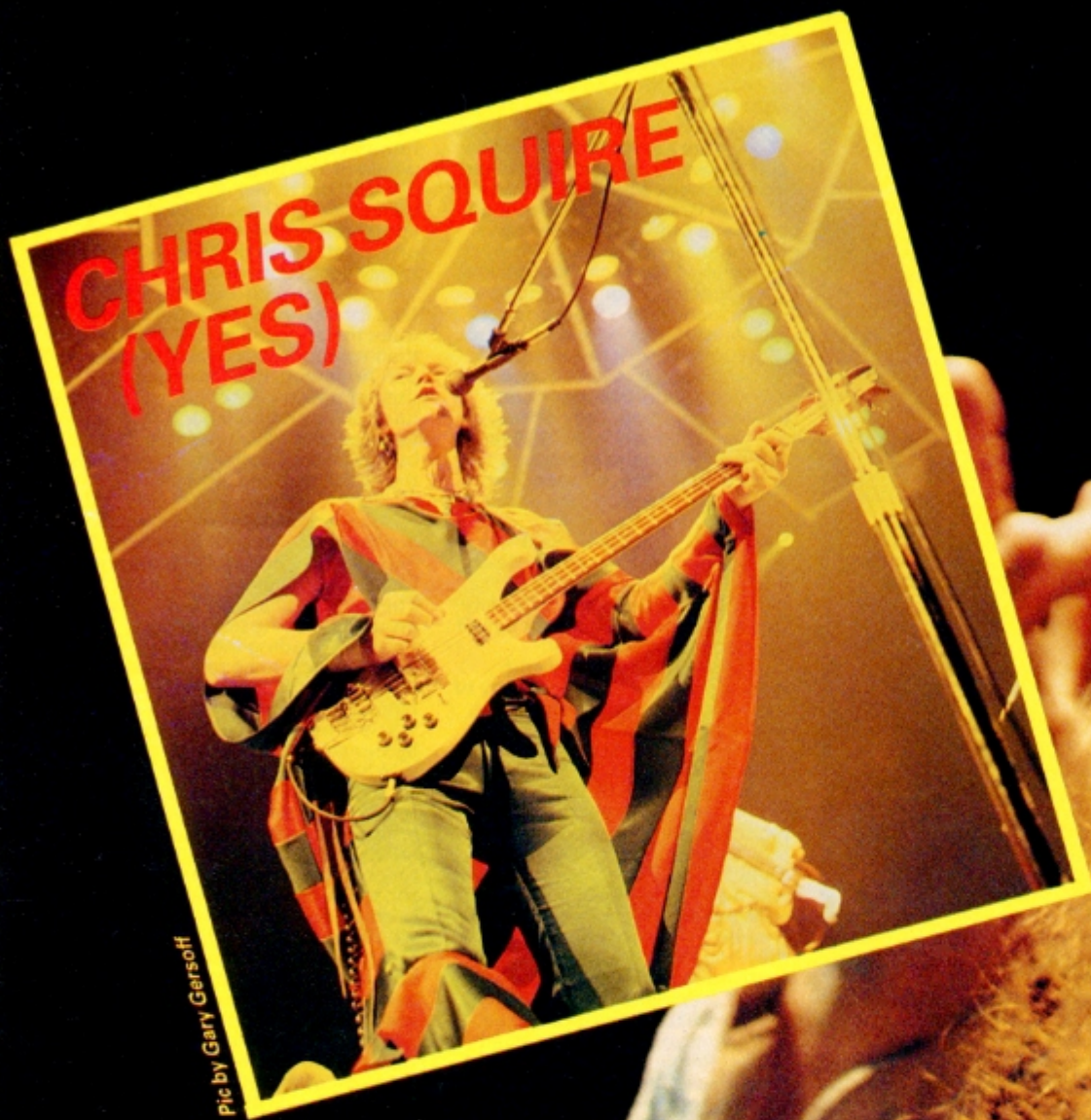
The group all lived in a tiny flat in Munster Road, Fulham, and it was here that Chris Squire got his nickname 'The Fish' for his tendency to stay in the bath too long. I first met the group all falling over each other in these tiny basement rooms prior to the trip to Switzerland. They played in small night clubs and bars wholly unsuited to a rock band struggling to push forward the boundaries of music, but everybody was impressed by the songs featured on their first albums – tracks like 'I See You', 'Yesterday And Today', and 'Sweetness'. Next came 'Time And A Word' in 1970 featuring 'Then', 'Sweet Dreams', 'Astral Traveller' and the title song with orchestral arrangements to fill out the sound. Yes were also one of the first groups to use a big stage PA system.

Yes had a habit of upsetting their followers by suddenly undergoing traumatic changes of personnel without warning. Fans had to get used to the departures of Tony and Peter to be replaced by Rick Wakeman and Steve Howe. Even the redoubtable Bill left, transcended by the less distinctive Alan White, as the nucleus of the band strove to impose changes of direction. It was a problem that would also affect Genesis, who emerged a couple of years after Yes. In both cases musical considerations had to outweigh personal friendships. There was so much at stake, not least the steady stream of hit albums and bigger audiences both bands attracted throughout the decade.

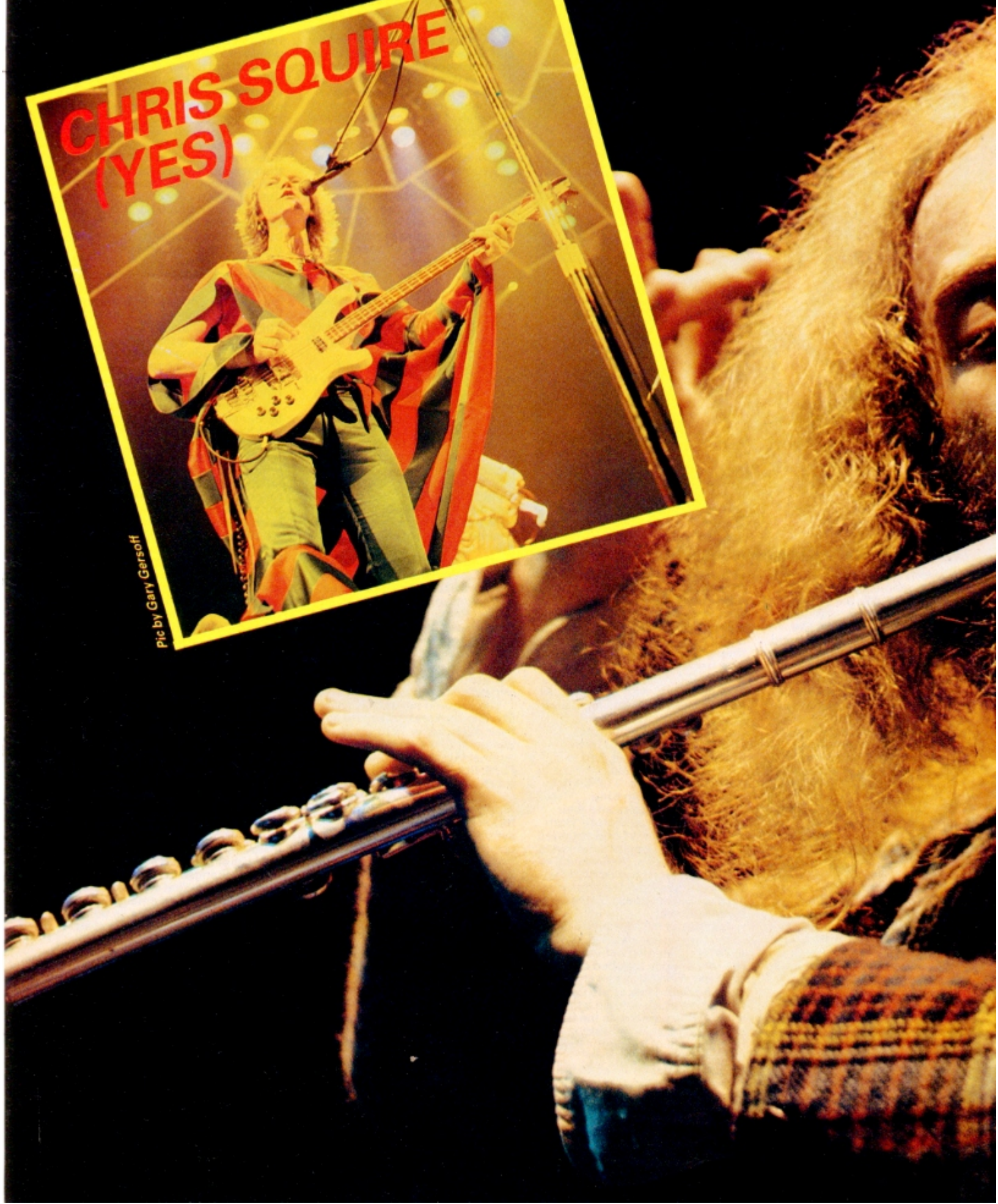
Yes endured its most traumatic change when John Anderson, who many saw as the instigator of previous changes, left. To his astonishment, he was replaced, along with Rick Wakeman, by Geoff Downes and Trevor Horne in the final version of Yes which

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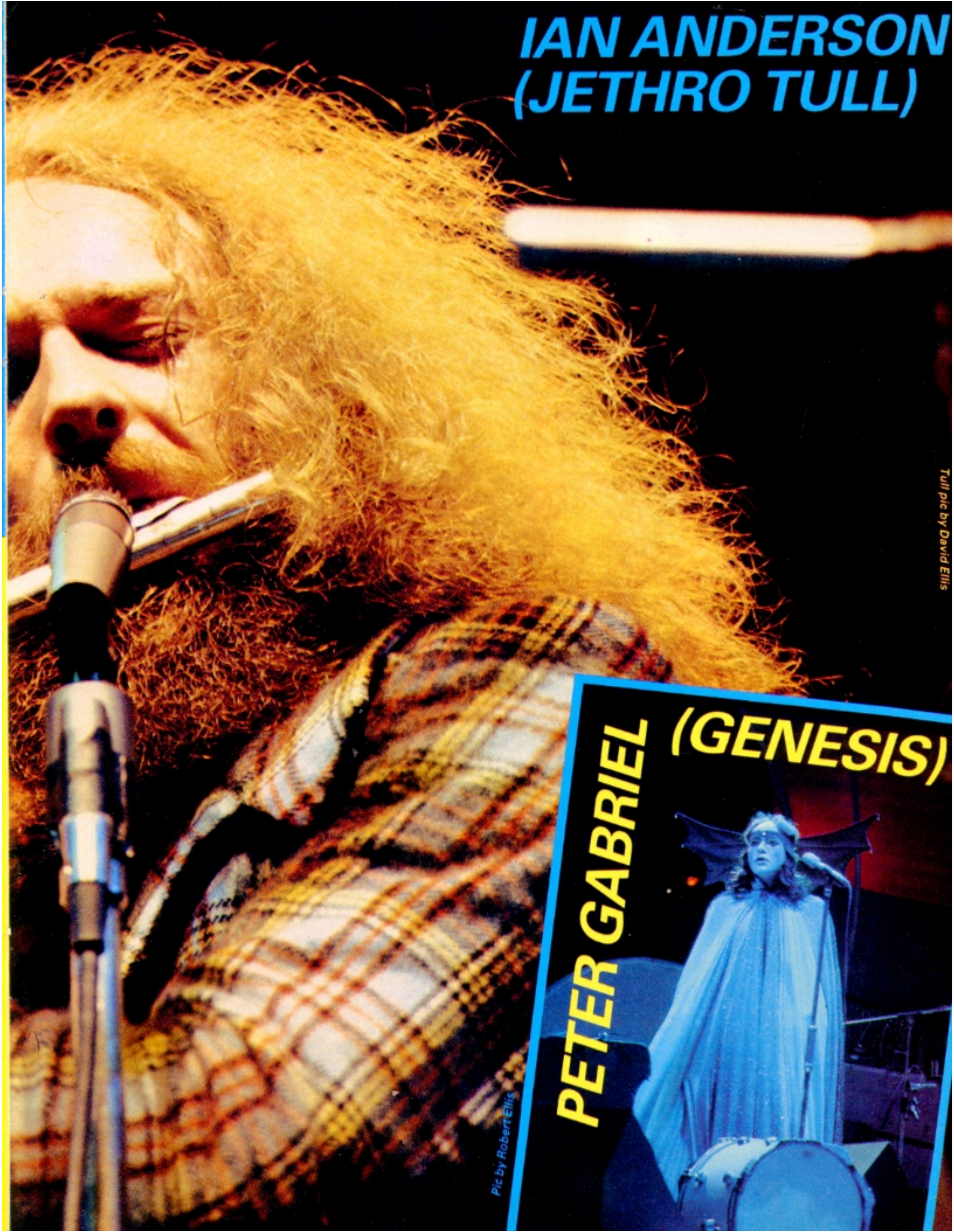


Pic by Gary Gersoff





# IAN ANDERSON (JETHRO TULL)

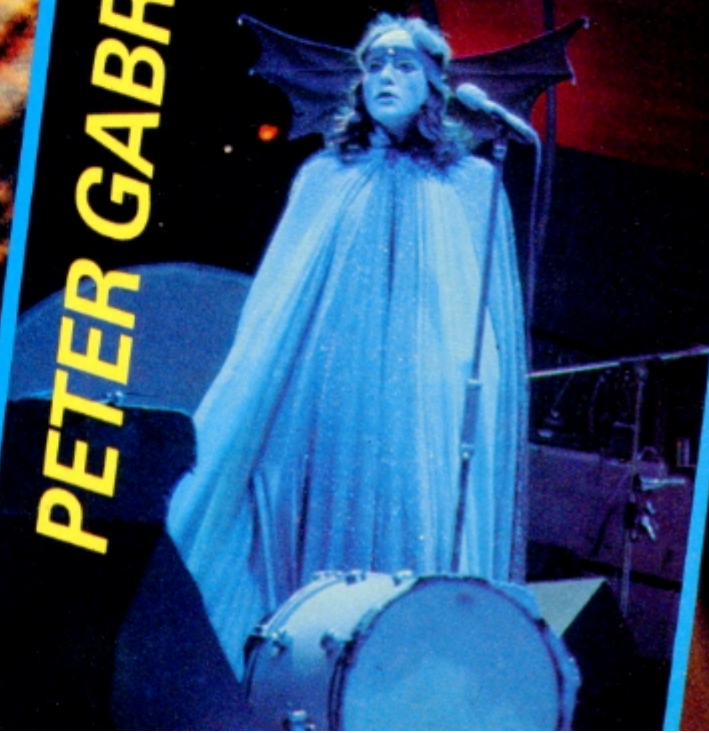


Tull pic by David Ellis

PETER GABRIEL

(GENESIS)

Pic by Robert Ellis





faded away in 1981, an end as unsatisfactory as the one suffered by ELP.

During their years of touring the band played to millions of the most dedicated fans in rock and produced such fine albums as 'Fragile', 'Close To The Edge', 'Tales From Topographic Oceans', 'Relayer', 'Going For The One', and 'Tormato'.

Nothing ever pleased me as much as the first two versions of the band in the early seventies, but their live shows with either Rick Wakeman or Patrick Moraz never ceased to be impressive and they held aloft the torch for progression in rock until the bitter end.

Genesis have survived them all, while ploughing their own distinctive furrow. But they too suffered many a heart rending bust up, not the least being the shock departure of Peter Gabriel in 1975 when the band were at the peak of their fame. But, while other bands experienced a slow decline with each departure and shake up, Genesis seemed to thrive on it. When Peter left they brought out 'A Trick Of The Tail', which was a much bigger seller than any of their previous albums, like the much praised 'Nursery Crymes', 'Foxtrot' and 'Selling England By The Pound'. And when guitarist Steve Hackett quit, they simply carried on with session men leaving the inner sanctum of Mike Rutherford, Tony Banks and Phil Collins intact.

Genesis have also been able to produce the only convincing solo artistes from the era in Phil and Peter, whose album and single sales have often matched the parent group. The only physical link between Yes and Genesis came when Bill Bruford, a Yes man of the old school, was invited to join the band during the mid-seventies, where he drummed alongside Phil and Chester Thompson.

The Genesis story, with its wonderful sound creations such as 'Musical Box', 'Supper's Ready' and 'The Knife' and more recent classics like the albums 'Duke' and 'Abacab', has been told many times. But suffice it to say that like Yes and ELP, Genesis helped shape the course of rock music and influenced countless other groups, encouraging the use of costumes, scenic and lighting effects, back projection, slides and mirrors - anything to shock the eye as much as the music intrigued the ear. One of the greatest rock concerts of all time was performed by Genesis at the Rainbow Theatre in 1973 when the applause reached levels of enthusiasm I have never experienced at any concert since.

Pink Floyd were originally heroes of the underground and would probably hate being called 'progressive rockers', but they did so much to enrich rock music it would be churlish, nay impossible, to leave them out.

They were and are Rick Wright (keyboards), Roger Waters

(bass), Nick Mason (drums) and Dave Gilmour (guitar). And, with the exception of the departure of their original songwriter and front man Syd Barrett who was replaced by Gilmour, the Floyd have been remarkably free of conflict and personnel change.

The nucleus of the group met up while studying architecture at the Regent Street Poly and formed a band known as The Abdabs, with Roger on lead guitar. Syd Barrett came in as a recruit from Cambridge and suggested the name Pink Floyd, based on a record he owned by

successful 'Dark Side Of The Moon'. The Floyd from being cheerful, outgoing souls became steadily more reclusive during the latter half of the seventies, hurt by the barbs of unfeeling critics and perhaps confused by their own wealth and power which seemed to negate their socialistic principles. Roger, once a convivial soul who could enjoy a pint in a pub and danced like Marc Bolan onstage, erected the barrier of 'The Wall' in front of him and found the band were even more successful on film and in concert than ever.

The Tull men hailed from Blackpool although Ian Anderson was born in Scotland. Early members of the team that became Tull included John Evan (keyboards), Barrie Barlow (drums) and bassists Glen Cornick and Jeffrey Hammond-Hammond. During 1967 Ian and guitarist Mick Abrahams formed Jethro Tull with drummer Clive Bunker and Glenn Cornick. They took the name from the famed 18th century agricultural revolutionary who invented the seed drill and whose name always crops up in history lessons.

Ian was a sensation when he appeared on the London scene. An obviously brilliant flute player, who had been influenced by jazzman Roland Kirk, he dressed up like the Pied Piper in a dirty raincoat and displayed a savage line in satire. He devastated audiences who had almost grown accustomed to an exciting new group emerging every week in those productive days.

The band have been through many changes in line-up but Martin Barre who replaced Mick Abrahams after a dispute over musical policy has remained to this day, hair receding and always the butt of Ian's jokes. The band enjoyed both singles and album success with such classics as 'Living In The Past', and 'Stand Up'. During the seventies they established themselves as a major concert attraction with albums like 'Aqualung', 'Thick As A Brick' and 'Passion Play'.

After a brief period of retirement, induced by some bad reviews of 'Passion Play', the band returned to recording and touring producing 'Too Old To Rock 'N' Roll', 'Heavy Horses', and 'Live - Bursting Out', many of the songs displaying that penchant for folk music which Ian Anderson enjoys. I once played drums with Jethro Tull in Madison Square Garden. The tune was 'Telstar' and mercifully they hadn't let the audience in.

The sheer diversity of music espoused by these groups was matched by a whole range of less successful but no less productive bands. One of my favourites was Colosseum, led by Jon Hiseman. It was formed after Jon had served his apprenticeship in the Graham Bond Organisation and with John Mayall.

A Mayall album called 'Bare Wires' resulted in the formation of a technically highly advanced band with Dave Greenslade on organ and Dick Heckstall-Smith on tenor sax. There were several guitarists, until they settled with Clem Clempson, and Chris Farlowe was one of their more sensational singers. With Tony Reeves on bass, Colosseum toured Europe vainly waiting for the big break that never came. They were too hot for American audiences to handle and yet they had a fanatical following in Germany and, of course, at home.

Their albums included 'Daughter Of Time', 'Valentyne Suite' and 'Those Who Are About

CARL PALMER: pic by Robert Ellis



Pink Anderson and Floyd Council. They started out playing The Marquee on Sunday afternoons developing an electronic feedback technique which resulted in music ideal to get stoned to and freak out by.

The Floyd were hailed as darlings of the underground, and proved to be pleasant, rather serious young men, incredibly well spoken and pleasingly frank about the deafening noise they perpetrated in conjunction with their pioneering light shows. They played regularly at the famed UFO club in Tottenham Court Road with their slide wheels and shrieking guitar sounds, and by 1967 had released their first album 'The Piper At The Gates Of Dawn'.

This was followed by 'A Saucerful Of Secrets', 'Ummagumma', 'Atom Heart Mother' and the astonishingly

The Floyd bestride the rock scene like a colossus, and albums like 'Dark Side Of The Moon' have stayed in the charts for (literally) years. They've never been great instrumentalists in the tradition of ELP, but instead use their musical powers with wit and subtlety to create sensitive soundscapes and meaningful dialogues.

Many mourned the passing of Syd Barrett as others mourned the break up of The Nice or the Gabriel-Genesis split. But lovers of Progressive Rock are noted for their fanatical loyalty which explains why every time a band like, for example, Jethro Tull book themselves into the Wembley Arena thousands turn out to cheer, much to the amazement of the rest of the populace who think Dexty's Midnight Runners are where it's at.



To Die Salute You', which featured short, punchy rave ups like 'Walking In The Park' as well as more extended suites. They were undoubtedly one of the most thrilling bands of the period, although they tended to get swept away on tidal waves of improvisation that many basic rock fans found hard to take.

The break up of Colosseum led to the formation of the first all-keyboard front line, Greenslade. The ex-Colosseum organist brought in brilliant drummer Andrew McCulloch together with Tony Reeves on bass and Dave Lawson on vocals and keyboards. The team gained considerable popularity with their tightly arranged, attractive compositions, and released a clutch of distinguished albums including 'Bedside Manners Are Extra', 'Spyglass Guest' and 'Time And Tide'. They were hit by management problems, however, and had to break up in 1976. Since then Dave has written TV music and released two albums 'Cactus Choir' and 'The Pentateuch Of The Cosmogony', a double album which represented one of the last cries of the progressive movement.

There were many spin-off bands as a result of all the changes in the super groups. Peter Banks, for example, formed Flash and Tony Kaye Badger, while Jon Hiseman put together Tempest and Colosseum II.

Out of The Nice came Refugee and Every Which Way and there were many hard working, imaginative bands like Camel, Paladin and Quintessence. The latter blended jazz, rock and Eastern music with Shiva on lead vocals.

Shiva, a good looking young chap, danced a dance for spiritual revolution which turned many of their concerts into prayer meetings. The last one I saw was at the Queen Elizabeth Hall, on the South Bank, and it was an occasion for much rejoicing and spiritual rebirth, so much so that afterwards I went out and had half a pint of lager and a cold sausage with mustard to recover. Ah, they were madcap days.

If Quintessence and Badger represented the softer side of the Progressive vision, there were two other major bands whose output tended to be harsher and more demanding, King Crimson and Soft Machine.

I can still remember the excitement of Marquee club man Jack Barrie when he came raving into the long defunct musicians' drinking club *La Chasse*, telling all about the band he had just seen unleashed in the Marquee. 'King Crimson are the greatest new group I've seen', he burred (or words to that effect). I rushed to the club and saw Robert Fripp (guitar), Ian McDonald (saxes and keyboards), Greg Lake (bass and vocals), Mike Giles (drums) and Pete Sinfield (synthesiser). Pete was later to collaborate with Greg on the lyrics for Emerson, Lake & Palmer songs.

The band played at many small clubs until they finally made their

major debut at a free concert in Hyde Park with the Rolling Stones in 1969. Their first album was called 'In The Court Of The Crimson King' and among the most requested items from Crimson enthusiasts were '21st Century Schizoid Man' and 'Epitaph'.

After splitting up for a while Crimson returned with Bill Bruford on drums and John Wetton from Family (now with Asia) on vocals and bass. Many were the albums produced including the highly acclaimed 'Lark's Tongues In Aspic'. Robert Fripp has been hailed as one of the most innovative guitarists in rock and has turned up in a variety of guises, working with Peter Gabriel and Brian Eno. One of the best examples of their work is perhaps the double album 'A Young Person's Guide To King Crimson'.

Of Soft Machine there have been so many different versions it would take an entire book to discuss them all, but this highly regarded band included over the years Mike Ratledge and Karl Jenkins (keyboards), Robert Wyatt and John Marshall (drums) and Hugh Hopper (bass). They emerged on the underground scene and played with Pink Floyd at many of the early UFO club gigs, going on to tour with such bands as the Jimi Hendrix Experience before gradually leaning towards a jazz-rock stance.

In America the need to progress and experiment was sharpened by the wits of Frank Zappa, who founded The Mothers Of Invention in the mid-sixties with such luminaries as Ray Collins, Roy Estrada and Jimmy Carl Black. They recorded albums like 'Freak Out', 'Absolutely Free', 'We're Only In It For The Money' and 'Hot Rats', LPs that virtually every British musician had in his collection. The music was far in advance of anything most British bands were doing, with complex arrangements, influences from Stravinsky and even teenage doo-wop. It was baffling, infuriating and ultimately mind-boggling stuff. Local hippies who elevated Zappa to the status of chief guru were horrified to discover he didn't really like hippies. Revolutionary students were annoyed to find he wasn't a revolutionary.

The Mothers toured Britain and sounded like an orchestra as they lost money and enraged audiences. Frank paid for his outrages by being knocked off the stage of the Rainbow Theatre by a lone assailant, in 1971, shortly after all his band's equipment had been destroyed by a fire at the Montreux Casino. Such was the price of progress.

In many ways the Progressive Rock bands overstayed their welcome, and even their most die-hard fans would agree the rock scene could have used a shake up in the mid-seventies. Too many musicians had got fat and lazy on royalties. But it was a shame that in the punk revolution, and the subsequent



KEVIN AYERS (Soft Machine) and friend

betrayal and abandonment of old values by the critical faculty, so much good music was cast aside. In the rush to judgement, many young players were cursed as old and virtually told to lie down and die. It was harsh treatment.

There was a lot of slavish copying in what was supposed to be an advancing world. Groups like Yes begat groups like Argent, ELO and Styx and a whole range of nameless mid-American bands who filled the gap when the pioneers stopped touring. But at least there was a climate of opinion where all kinds of upstarts could get a chance, like Gryphon, the merry English eccentrics who blended 13th century mediaeval instruments with advanced rock arrangements. With Richard Harvey on recorder and Brian Gulland on bassoon and crumhorns they made some magical music and remarkable LPs like 'Midnight Mushrooms', and 'Red Queen To Gryphon Three'. It's amusing to think that their drummer, wild-man Dave Oberlé, is now busily engaged in a high executive position in the very company which publishes *Kerrang!* (My God! - Ed) I remember him driving teenage girls wild with his 13th century rhythms at such unlikely gigs as the Victoria & Albert Museum.

The last trumpet for the movement in its original form was sounded by Eddie Jobson,

the keyboard player who had shot to fame with Bryan Ferry in Roxy Music and was later snapped up by Frank Zappa. Eddie yearned to form a successful Progressive Rock band to play the kind of music he had experienced with Zappa. He took over UK, originally starring Bill Bruford, and tried to turn it into a success with John Wetton and American drummer Terry Bozzio.

But although they built up a sizeable following and released a couple of well-received albums, they were doomed. The times were completely against them, and Jobson found himself accused of sounding 'old fashioned'. He was 10 years too late. Despite the dominance of the bands we have been discussing, their fall from grace, at least in the eyes of the media, has been total. Apart from Tommy Vance and Alan Freeman there is hardly a dj who would play their stuff, and not a critic who would lend them support. The ego maniacs have fallen from glory.

There is wild talk of a 'progressive revival', but we'll never see the likes of the old groups again. The true progressives must think of something entirely different beyond a thunder of Bach inspired organ to a Vanilla Fudge beat. And they may be experimenting right now - in a flat off the Fulham Road with no change for the gas meter ...



# DEF LEPPARD



Pic by Ross Halfin







# RIPPING YARNS

**A two axe tragedy or a winner's tale. DANTE BONUTTO examines the case for DEF LEPPARD.**

*"I SHOULD think the average HM fan sees us as rich, arrogant bastards who ought to go back to America."* — Joe Elliott (vocalist, Def Leppard)

Figment or fact? A valid statement or an overstatement? You should know because you're the ones he's talking about. Certainly, Elliott's down-to-earth sentiments run deep within the Leppard camp — expecting less than full houses and substantial financial loss on the current UK dates — and from my own experience (as both fan and commentator), I've little reason to disagree.

At one point, having surged to prominence on a wave of positive press, the Leppard name/logo seemed set to grace the shoulder blades of denim-decked fans throughout the land. But as soon as the band quit the climes of Sheffield — albeit temporarily — to ply their crunch-with-class tactics on US crowds, pundits and supporters began to change their tune and superlatives quickly gave way to cries of 'sell-out' and 'shame'.

Now, going West (and I mean farther than Hounslow), isn't exactly a rare, or indeed undesirable, thing for young men to do, particularly if they earn their crust from music. In view of the size of the US market, success across the great (watery) divide enables bands to secure their financial position, improve/expand stageshows and, because of the large arenas and the possibility of extensive night-to-night gigging, hone their onstage presentation.

For any budding outfit with true ambition it's a necessary, inevitable step. Priest, Maiden and Saxon, the latter pair achieving prominence at roughly the same time as the Leppes, have all had extended stints there of late, yet none have endured the same rocket attack. If, in a flash of unseasonal indulgence, you can equate the whole rock'n'roll scenario with a somewhat debauched pantomime, then, while Biff might enter the action as Widow Twanky, Bruce Dickinson Buttons and Rob Halford the-er-good fairy, Joe Elliott and co would almost certainly be cast as Ugly Sisters, traditional 'aunt sally' figures there to bear the brunt of hisses, boos and the occasional boiled sweet.

The reason for this is hard to fathom, non-plussing even the band themselves. The fact that they left for America before cracking Britain (a breakthrough still to be achieved) might have something to do with it, giving the impression they couldn't wait

to stretch their pounds and get away, but a more likely explanation is that they were the first — not the first 'outside' band to tour the States, Leif Erikson and his Viking Strollers must surely have that distinction, but certainly the first of the so-called NWOBHM outfits to do so.

Like the early 'white' wagon trains weaving their way through hostile lands, they found themselves facing the sharp end of innumerable poison-tipped barbs, at the same time scorching a path for those destined to follow in their wake. And that wasn't all. These headstrong young whelps didn't just head blindly for the bright US lights, they actually made a go of things, finding American crowds highly receptive to their 'melodic hard rock' (a band definition). There was no question of coming home with tails between legs or bowing down to 'I told you so' comment; indeed, even as I write, the second Leppard album, 'High & Dry', stands at 142 in the *Billboard* chart and the new LP, 'Pyromania', available here by the time you read this, at 25, looking set to proceed to a comfortable Top Ten position.

Be advised by the 'colonies'... this incendiary device really is too good to miss, as of course it should be with production details smacking of Cecil B. De Mille style extravagance — nine months in the making, including writing and pre-production, six weeks being mixed, a ritual enjoined by producer 'Mutt' Lange alone, and 10 different studios brought into use with London's Battery One and Hasting's Park Gates being the hardest pressed. I'm not sure if any chariots were raced or oceans parted (there's no mention on the sleeve), but I reckon we can take for granted the odd heavenly plea, inspired perhaps by the overall, multi-figure costs.

Simply, there's no way the band could have come up with something merely average. 'Special' was the order of the day, a demand the Leppes found it within them to supply...

In view of the album's close, cutting harmonies and spic 'n' span feel, detractors are bound to draw the old 'aimed at US airplay' chestnut out of the fire, but I'd defy anyone to listen to the 12" version of 'Photograph', the current single, and then mutter on about compromise or gelded guitars. From this song upwards, it's unquestionably a HEAVY ROCK release though not in the Motorhead thrashabout sense. This is an album of songs — aggressively played with power to spare but songs nonetheless — and, while as an overall package

it may not be instantly appealing, it's the sort of offering that rewards careful listening yet still retains enough upfront to hook the 'Sunday' browser.

There's 'Rock Of Ages', for example, a spot-on parody of a Judas Priest TOTP-bound S/M singalong in much the same mould as Kiss' excellent 'I Love It Loud', while of more delayed, though ultimately greater, impact come 'Foolin'', 'Too Late For Love', 'Billy's Got A Gun' and, above all, 'Die Hard The Hunter'. Leppard's most mature composition to date. Based on a similar theme to 'The Deerhunter', though Elliott only saw the film *after* penning the lyrics ("and I thought it was crap!"), it represents the album's choicest blend of music and words, with new elements constantly thrusting forward from the depths of the mix. "Awesome," is how the band's US-born manager Peter Mensch would describe it and on this occasion I'd be inclined to agree...

Of the nine months taken to complete 'Pyromania', three were lost to other affairs. There was the World Cup ("We did naff all while that was on" — Elliott), the departure of original band member/guitarist Pete Willis and the arrival of ex-Girl about town Phil Collen, and the fortnight's break taken by Joe to rest his voice from a gruelling 12-hour-a-day schedule. But the remaining 20-odd weeks saw some genuine finger-to-the-bone graft as Leppard and Lange made a

positive, unrepentant charge towards perfection. Live, the band are prepared to tolerate the odd mistake and in fact strive to achieve a certain Aerosmith/Stones spontaneity but, when it comes to recording, their efforts and those of Lange are geared to getting it *completely* right.

A noble ideal, certainly, though there's a line of thought, most forcefully explored by the ever-popular Venom, that recording over a period of months rather than days inevitably means sacrificing a certain excitement and edge. It's a fair point, and without the influence of Lange 'Pyromania' might well have ended up sounding clinical and contrived, though as it is the album can boast a clear flow and sense of purpose, not to mention the finest vocals/guitar balance this side of 'Black In Black' (also Lange's work). Without wishing to sound bombastic or Bragg-like, the LP transcends the realm of mere production and enters that of creation. Ladies 'n', gentlemen, art...

"In fact, it's probably the best produced album of all time." A mammoth claim, though Joe Elliott's flat-cap tones betray no excess emotion.

"To be honest, I think it's the best drum sound that's ever been recorded, but obviously I'm a little biased." Bassist Rick Savage concurs — with an equal lack of hysteria. Which just leaves Peter Mensch to insert his awe though, on this occasion, he chooses to remain silent, keeping tight rein on the consummate verbal velocity that had burst to the fore,



Leppard's Joe Elliott (left) and new recruit Phil Collen.



quite savagely, on our train journey into the wintry environs of Sheffield, Leppard's home base...

Fired by enthusiasm for the album, I've ventured far from home to meet up with the Def spokesmen in an improvised lair at Sheffield's Hallom Towers where local press and radio have been entertained throughout the afternoon. Now that task is over and, sitting amidst the residue of curling sandwiches and empty beer cans, there's only *Kerrang!* left to contend with before the Leppard duo can head off to rehearse with the rest of the band – Rick Allen (drums), Steve 'Steamin' Clark (guitar) and the aforementioned Phil Collen who joined the ranks officially at the beginning of July.

Joe: "Pete (Willis) left around the fourth of the month and Phil was down by the eighth."

Rick: "We'd reached a stage where all the backing tracks were complete and the arrangements finalised, but no lead vocals or guitar had been done."

Joe: "All of a sudden Steve had the responsibility for 10 solos, which he could have handled but I don't think he really wanted to because the identity of the band has always been five-piece, twin guitars, and we wanted to keep it that way."

"With Phil coming from a two guitar band and being a mate and a good player (not to mention having a mother who runs a video shop), we asked him to come down to the studio. We said: 'we're looking for a guitarist

and if you want the job it's yours. But first of all, sit around for a while and listen to what we're doing-get familiar with the material. Then, after a couple of days, we gave him a tape of one of the backing tracks ('Stagefright') and he came in the next day and just belted out this solo in less than half an hour, which is the one that appears on the album."

Rick: "It's probably the quickest solo anyone's done for 'Mutt' Lange!"

With this rare achievement under his belt there was clearly no turning back. Phil thought about the offer for a good two seconds more then agreed to join, going on to beef up some rhythm parts here, add a few harmonies there and supply further solo forays on 'Rock! Rock! (Till You Drop)', 'Photograph', 'Foolin' and 'Rock Of Ages', the rest being handled by 'Steamin' Steve.

At the time of his addition to the Leppard ranks, Girl were still above water and in fact went on to do a Japanese tour with a replacement guitarist. But being without a manager and any long-term plans, their days were clearly numbered and the remaining members, all battle-scarred veterans of drunken 'Def Girl' jams, simply wished Phil the best of luck in his new venture.

So far things are working out well. Already he's stirred a fresh hunger and enthusiasm within the band and, though not exactly the tallest of people, will certainly fill the right hand side of the stage more effectively than Pete

Willis who, with all due respect, often came across like a *Hamer* on legs. So what were the reasons behind his departure?

Joe: "Personal reasons, really. He had a lot of problems which I don't particularly want to go into. It got to a stage where it was getting very frustrating for the rest of the band..."

Rick: "...and for him."

Joe: "Things just came to a head one day in the studio. It became clear that we couldn't go on like we were, so we had a chat and came to the decision that the best thing would be an amicable split. We still see Pete, though. Sav saw him at lunchtime – in the pub."

Grapevine gossip has it that Willis' 'problem' is essentially an inability to keep on the 'wagon', and the way Elliott phrases those last three words I'm inclined to go along with that (hic) hypothesis. At the moment, the ex-Leppard is forming a band in Sheffield and has all the personnel assembled with the exception of a singer, so perhaps this fresh challenge will help him gather (and keep) his wits together. His former colleagues certainly hope so, though I get the feeling that Elliott at least wouldn't bet good drinking money on his chances.

Joe: "We tried to talk to him and explain that he had to get things sorted out, and he'd listen and say: 'yeah, I know', but do f\*\*k all about it. So it got to a point where he was just screwing us up and we were under enough pressure as it was."

Rick: "All of a sudden, from being friends having a good time, rehearsing after work and playing the odd gig for £20, it became big business, so you've got to draw the line somewhere."

Joe: "But with Pete it started growing away from the friendship thing, anyway. It was like 'we're gonna have to work with him because he's in the band', and I actually stopped wanting to meet him socially about a year ago. I just couldn't handle it anymore, I'd lost a lot of respect for him. I mean, I tried me bloody hardest to get on with him but somehow we just drifted

apart." Phil, by way of contrast, is bang on the Leppard wavelength and his commitment to the band has done much to restore its corporate spirit...

Rick: "It's a little like starting all over again – plus, Phil's so visual he's gonna kick everybody else up the backside when we're onstage."

Joe: "He's just a guitar 'ero really, a born poser. Him, Sav and Steve were picking up tennis racquets when they were two years old, like most kids, but they took it one step further by learning how to play 'em guitars that is not tennis racquets!"

I know what he means. Following my exchange with Rick and Joe we drive over to the band's rehearsal hall, a sort of deserted warehouse in the middle of an industrial estate, where the five have been holed up for a month or so absorbing

the current set. Containing little beyond the backline, the drumkit, a few half-painted risers and a sturdy draught, conditions within can safely be described as Spartan, yet Phil, 'ero to the last, continues to look and act the part, stripping down to a sleeveless T-shirt and lending his weight to the likes of 'Rock Brigade', 'Hit & Run', 'Lady Strange' and 'Rock Of Ages', the latter complete with one-finger keyboard pumping from Sav. At some point in the future, Leppard may recruit an on-tour keyboard player (one of those stuck away behind the PA people) but for the moment they're keen to continue as a five-piece.

The excellent and, yes, tasteful synth work on the new album, incidentally, comes courtesy of a *Fairlight* computer, programmed by John Kongos to generate specific sounds, and an intriguing individual known as Booker T. Boffin. No, that's not his real name but for credibility reasons he likes his sorties into the world of heavy rock to be kept strictly hush-hush, so suffice it to say that he's a somewhat off-the-wall popster who also supplied the keyboard colouring on 'Foreigner 4'. Tony Kaye (ex-Yes, Bowie, Detective) did some work on 'Pyromania' too but, apparently out of time, his efforts were finally wiped and Booker T. called to the rescue. He rattled off the requisite parts in no time at all, but Elliott's vocals – the last thing to be done before the mix – proved more difficult for Lange to capture...

Joe: "I've never known pressure like it. I started getting 'laryngitis' which a lot of singers suffer from. You get psychological throat problems that aren't really there, though my throat *did* go eventually. I just kept going in every day to sing the same song and every time I got to a certain point nothing came out or it sounded horrible, like a moose on heat. So I went to see this geezer who stuck needles up me arse and gave me tablets. I'm not sure if they did any good but the time I had off certainly did, because when I went back we did the last three vocals in about a week."

How do you rate yourself as a singer?

Joe: "Not very highly, I just do it. I can't even listen to the first album now unless I'm drunk though I sound alright on the new one, it's the best I've ever sounded. The thing is, I don't think of myself as a singer, I think it's funny. I'm a failed drummer and a failed guitarist... Me just singing is the first album, but me singing with a good kick up the backside, that's the second and third."

"I simply wanted to be in a rock band because of what happened to you when you were, not so I could say: 'that's me singing, aren't I good, listen to my vibrato'. I can't even get vibrato unless I shake me head up and down like Di'anno used to, but I

continues page 43



Rick Savage

pic by Ross Halfin



NO WONDER Mick 'Metal' Box has a broad smile all over his boat race! Uriah Heep, those rejuvenated BOFs, have a new album due out in April. Or at least they hope to! The trouble is, at present, information on said vinyl monstrosity is to say the least skimpy.

The basic tracks were laid down at Manor Studios, with mixing and overdubs being done at the Roundhouse, all with Ashley Howe overseeing production. However, as to a title for this mighty opus, we shall have to hold our breath in anticipation as none has yet been chosen. Moreover, the band are keeping the song titles a closely-guarded secret!

But, amongst all this uncertainty, two definite facts have come to light. The first is that the album cover will feature another 'Abominog' style illustration, and the second is that the line-up of les Heeps is unchanged from their last LP. In other words, bassist Bob Daisley, rumoured to have defected to the Gizzard of Osbourne's band, is still very much part of the group, though we hasten to add that, despite a distinct physical resemblance, he isn't pictured next to Box in this wondrous photo!

MALCOLM DOME

# MICK BOX (URIAH HEEP)



Pic by Fin Costello

# THE RODS



Pic by Steve Joester

PICTURED HERE are 'Rock' Feinstein and Garry Bordonaro of the Rods, letting their hair down in response to the news that the band are no longer with Arista.

It seems that after much hassle, the Rods parted company with the label on less-than-amicable terms at the end of last year. The upshot is that the next Rods LP, 'In The Raw', will be issued in late March on the Californian specialist HM label, Shrapnel, and will be imported over here. Said LP is rumoured to revert back to the straight-ahead style of the New Yorkers' debut album, with not a ballad in sight, and the track-listing is as follows.

*Side One:* 'Hurricane', 'Can't Get Enough Of The Fun', 'Witches Brew', 'Go For Broke', 'Hot Love'.

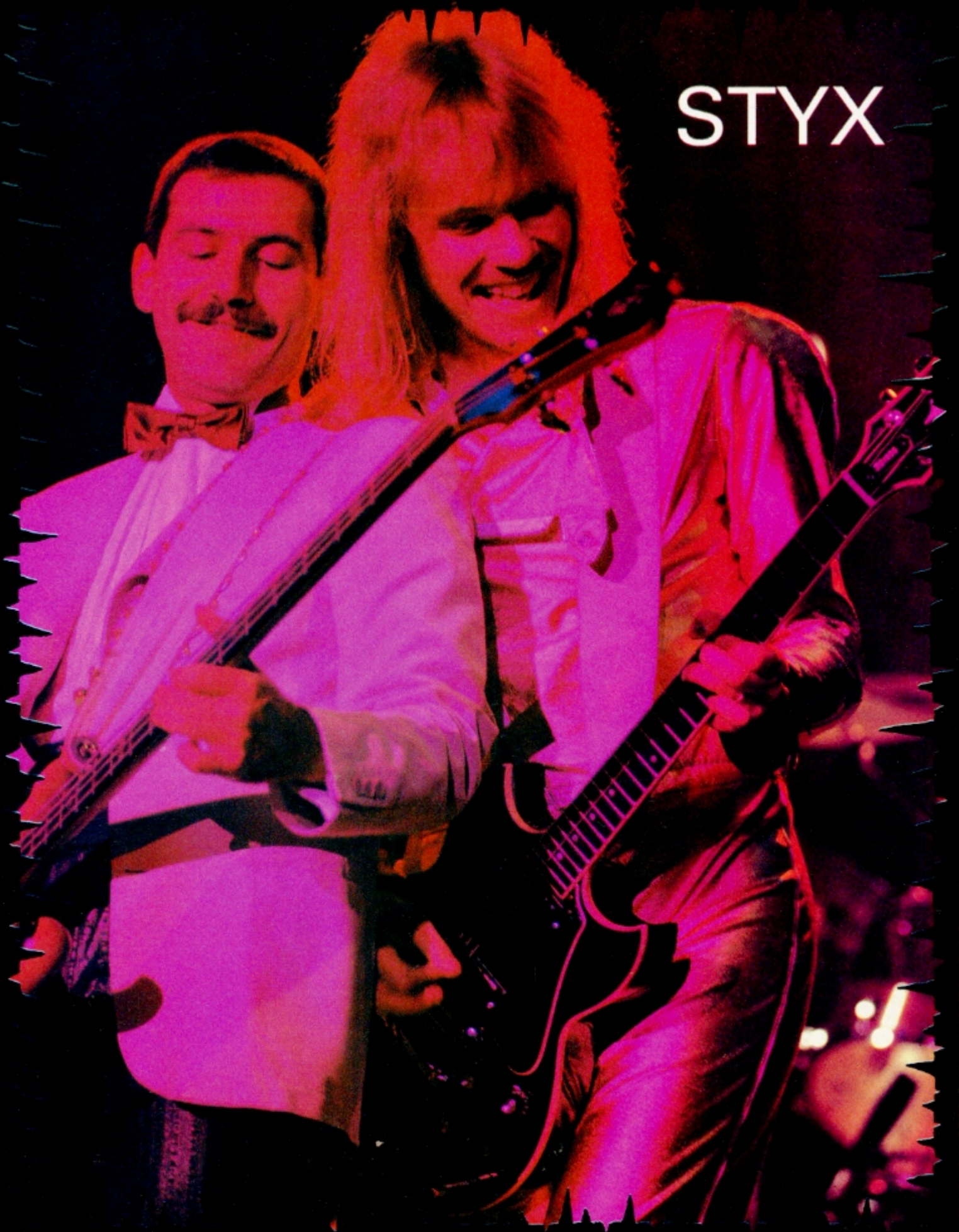
*Side Two:* 'Hot City', 'Street Fighter', 'Evil Woman', 'Hold Onto Your Life', 'Another Night On The Town'.

However the tie-up with Shrapnel seems likely to be just a one-off, as the band are presently touting around fresh demos, recorded with Uriah Heep producer Ashley Howe, with a view to securing a long-term major deal.

MALCOLM DOME



# STYX



CHUCK PANOZZO (left) and JAMES YOUNG: pic by Ross Halfin



# STYX AND STONES

HOWARD JOHNSON talks to JAMES 'JY' YOUNG and finds some harsh words for the band's new album

STYX HAVE a lot of questions to answer for the fans who actually made them mean something in the UK! Those fans are the likes of you and me, the ones who bought 'The Grand Illusion' when 'Babe' was a mere twinkling in vocalist/guitarist Dennis De Young's tear-filled eye and the ones who cringed when 'Cornerstone' shuffled out of the speakers with a desperately apologetic whimper.

Bassist Chuck Panozzo and vocalist/guitarist James 'JY' Young were brought to London to plead the case for the defence, while this particular pen-toting person rehearsed the points to put forward in support of his charge against the Stygians.

*Point number one:* the last two Styx offerings have failed by approximately one thousand crashing chords per album to match the mastery of the pomp rock art which this band displayed on earlier works such as 'The Grand Illusion', 'Equinox' and 'Pieces of Eight'. In short, while 'Cornerstone' and 'Paradise Theatre' are perfectly listenable

as far as their tunes go, in terms of hard pomp rock, they suck an almighty big one.

*Point number two:* why are Styx pandering to the mass market? JY aside (he at least has retained his 'Metal' image), the band resemble made-to-measure shop dummies, what with those loveable smiles and spruce hair as immaculate as it is short! They should take a look at Journey. Accepted of course by the hordes, they still look like a bonafide rock 'n' roll band (*what about Steve Perry's tails?* Ed.) There's no need to become 'young businessmen of the year' to be popular!

*Point number three:* who on earth is going to take the brand new Styx album even remotely seriously? On 'Kilroy Was Here' the 'MMM' ('Majority for Musical Morality') has gained enough power in America to have rock 'n' roll banned and it is left to Jonathan Chance and Robert Orin Charles Kilroy, a deposed rock 'n' roller himself, to restore the two Rs to their rightful role in society. I mean... who cares? Is it relevant? JY gives the details:

"It was team creative leader Dennis De Young who came up with the idea for 'Kilroy...', and

that was almost as soon as our last album, 'Paradise Theatre', was released. It's a pretty futuristic album in its ideas and execution, but man and his relationship with technology is more of a sub-plot to the main theme which concerns the excessive powers of censorship."

Yeah, OK, but is a tale revolving around characters like a certain Dr. Everett Righteous not to mention little Japanese robots who scuttle about like tin-foil worker-ants going to be afforded the slightest bit of artistic credibility? JY has dodged the question nicely, but there's no escaping the charge.

"Futuristic ideas presented in a dream-like manner, as on 'Kilroy...' do tend not to relate to what's happening now, but there are certain features of our album to which people, especially in America, will surely relate. The Japanese influence on our lives is growing all the time and the idea of the robots ties in well. As far as Styx is concerned, the Dr. Everett Righteous figure is still very much alive.

"We were accused of putting secret backward messages in support of the devil on our records. I know it sounds crazy but that kind of thing was covered on US national television — even if a retraction was later issued. It was a case of too much media exposure for something stupid. Black Sabbath we're not!"

Indeed Black Sabbath is as far removed from modern-day Styx as Thatcher is from Benn politically, and that, in a nutshell,

**"In my heart of hearts I'd like to play more HM than we do."**

is the first charge to be laid against the band. What has happened to the commitment to raise a little hell that was 'Pieces of Eight' and 'The Grand Illusion' in their absolute essence but which appeared only sporadically over the last two albums? It has surely been Styx's HM aficionado JY who has instilled the few metallic moments into numbers like 'Rockin' The Paradise' and 'Half-Penny, Two-Penny'. Can he look at the hard rocker's view of Styx with a sympathetic eye?

"I love hard rock. I love Heavy Metal an awful lot and indeed I am the one who pushes whenever there is a spot which could do with some heavy guitar. I like powerful-sounding music which is why I also appreciate classical stuff. Heavy Metal has bombastic connections with the '1812 Overture', Tchaikovsky and Wagner and it is that heavy music which stirs my soul the most.

"The point with Styx is that this is a group of five individuals. Now the fact that we're all such unique and different characters was regarded as a weakness 10 years ago because we couldn't be neatly packaged as a hard rock band, a pop band or whatever, but today it's reached the point where we are big enough to be accepted on our own merits. We've been together for such a long time now that the most important thing is for me to get on with Dennis, Tommy, John and Chuck as people.

"Tommy (Shaw — Styx's pretty boy talented guitarist and vocalist) and Dennis have more romantic, melodic and lyrical overtones to their music than I do and, while in my heart of hearts I'd like to play more Heavy Metal than we do, maybe on the other hand Dennis would like to show off his vocal talents more by adding to our lyrical ballad repertoire.

"Don't get me wrong. Tommy and Dennis both love to rock out, but they have other sides to their musical characters. After 'Babe', hard core Styx fans probably said: 'Styx have done a ballad. That's the last time I buy a Styx album'. And they're entitled to their opinion, music is subjective, more power to them, but because we as a band are friends we try to compromise with each other. That's far more important to me than alienating some fans for whatever reason."

So you're not denying that Styx have lost their balls, JY?

Well, 'Cornerstone' was our softest work but 'Equinox', 'The Grand Illusion' and 'Pieces of Eight' really rocked and I think we're getting progressively harder again.

It intrigues me as to why there was the sudden change from the extremely rockist 'P of E' to the damp squib (in rock terms, I hasten to add, as it does contain some fine songs) that is 'Cornerstone'...

"It was quite intentional. We'd established ourselves, in the US and Canada at least, as a very big hard rock act by 1979 and we decided that we wanted to show there was more to Styx than just that hard rock facet. It was a band decision that we wanted to expand the basis of our creative existence (wow!) and we hoped that people would appreciate our intentions."

For the HM fan, however, the lack of musical balls on Styx's new album can only come as a disappointment. The vital fire is so sadly lacking, yet JY feels that the band's stance against censorship reveals plenty of moral fibre hidden beneath the wimpola exterior.

"We're fighting for absolute freedom of expression because



CHUCK PANOZZO and JAMES YOUNG: pic by Denis O'Regan



there comes a time in your career when you believe enough in certain social issues to want to come out and say something about them. Maybe we'll have problems from the right-wingers over 'Kilroy. . . ' and that could focus attention on us for any nut to notice. It's not something that I particularly want and our comments aren't at all processed in the way that John Lennon's were but, nevertheless, this is the most outspoken that Styx has been. We could be non-controversial but now we feel the need to say certain things, which is why we've also come out in favour of solar energy."

Enterprising Stygians in the best American tradition, the band have been doing their own little bit to help save our poor, over-strained world's resources. Styx believe that the sun has a part to play in the movement to conserve our rapidly receding energy supplies. . . and if you're

guffawing in the corner at the pomposity and 'hippyness' of such talk, then think again. Common sense dictates that we must look for alternative energy sources before it's too late and, while I'm in no manner of speaking a hippy, there's little wrong with the group's caring principles (if you could get rid of their bloody apathy, that is!)

"Styx has always considered itself a people's band because we come from the heartland of America and we really wanted to give something back to the people - something that was important to human existence today. I'd been contacted directly at home by a group called the Solar Lobby, and was pretty interested, so I asked the rest of the band if I could give it a go and get my feet wet. Our press agent called up the guy who ran the Lobby (Ty Braswell - read about him in *The Economist* if you wish!) and got on really well with

him, so we supported his Solar Genny by associating our name with it and by using it during the recording of 'Kilroy. . . '. We only used the Genny on a couple of guitar overdubs but it worked perfectly and made more people aware of its existence."

With or without the Solar Genny, though, I must avow that for fans of early Styx magic such as myself, 'Kilroy Was Here' can be nothing but a huge let-down. The songs are, as ever, first rate, but I sorely miss the strength and aggression which every rock band should possess. Contrary to JY's opinion, I can detect no noticeable return, however slight, to basics, and though I yearn for that return badly, I'm forced to admire Styx for the very reasons which stipulate that it will not happen. They are not, after all, merely pandering to public whim for their own gratification. They are involved with something of potential use to everyone; they

are making comments on society, though not passing judgement, and they are 'doing their own thing'.

"We have three songwriters, three vocalists, five arrangers and five creative people in a wider than musical sense. Hopefully our team spirit will allow us to carry on for a good few years yet."

I sincerely hope they do, but how much longer can I give Styx the benefit of the doubt and cling onto my fairy-tale romance with their music? I'm sure many of you broke the chain way back in '79 and I can't see much to entice you back.

# QUEENSRYŪCH



SOMETHING'S HAPPENING in Washington state! Maybe they've started putting something in the water there but, whatever the cause, the result seems to be an outbreak of impressive rock bands. Not long ago the magnificent Rail came to *Kerrang's* attention and now, hot on their heels, we have an absolute monster of a band in Queensrÿch.

The group members are still young, two of them 19 and the eldest 23, and judging by the paucity of biographical details don't seem to have wasted much time in getting on the right track with the right band. Temporarily known as The Mob, Queensrÿch consists of Eddie Jackson (bass), Michael Wilton and Chris DeGarmo (lead guitars), Scott Rockenfield (drums) and the old man of the band, Geoff Tate (vocals). On a recent trip to the UK their management dropped off a tape at the *Kerrang!* offices and yours truly was the lucky fellow to have it thrust into his hands for a run through. Gaspo - what a monster it is! The band are all still

holding down day jobs but once the news of this tape breaks out on a large scale their employers can expect resignations *en masse!*

The approach blends the pompous might of Angel with the classier side of Judas Priest's savagery, the majestic results being crammed with enough decibels to kill an elephant at 50 paces. Their imagery is apparent from titles like 'Queen Of The Reich' and 'The Lady Wore Black', the numbers spearheaded by Geoff Tate's stunning vocal range and power (he apparently took lessons with David Kyle, Ann Wilson's vocal coach) not to mention the burning guitars of Michael Wilton and Chris DeGarmo, with Eddie Jackson and Scott Rockenfield building up a thunderous powerbase beneath them.

The production's excellent, emphasising the dynamic thrust of the band on the neatly layered 'Queen Of The Reich' with its blistering riff and scorching vocal power. 'Blinded' is a little simplistic but so effectively dressed up in sonic savagery that it

loses no marks and bursts bloodvessels instead, as does the incredibly full-sounding 'Nightrider' (not the Don Dokken song, these tracks are all their own). It's the epic 'The Lady Wore Black' that adds the killer touch though, building from a brooding intro to a magnificent spine-chilling hook, the band attacking with a pompous might that's positively frightening.

Very few genuine HM bands write material as classy as this, and very few writers of classy songs can get as utterly vicious as this; the successful blend that Queensrÿch have created puts them right at the forefront of a small field that's previously been almost exclusively British, with the likes of Judas Priest and more recently Iron Maiden striving towards the epic approach.

Expect to hear much, much more of Queensrÿch; if you want to be in the forefront of the campaign try writing to the band c/o Kim and Diana Harris, 15251 Bel-Red Rd, Bellevue, WA98007, USA. PAUL SUTER

... the hot new bands!



# VIRGIN V TEELE



Left to right: JOEY AYVAZIAN, JOE O'REILLY, DAVID DeFEIS, JACK STARR



# STARR – FIGHTING TALK

**"We're not gonna be background music for anyone," says VIRGIN STEELE guitarist JACK STARR.**

*"BROTHERS AND SISTERS, the time has come for each and every one of you to decide whether you are gonna be the problem, or whether you are gonna be the solution... Brothers, it's time to testify. And I wanna know – ARE YOU READY TO TESTIFY?"*

When Brother JC Crawford so classically threw down the gauntlet with that unforgettable rant-rap on the MCS's '71 'Kick Out The Jams' opus, little could he have realised that a dozen years later, American rock 'n' roll would rise up out of the gutter, taking the sentiments behind those words as the gospel according to the megawatt.

For the past few years, life in the USA metal whippin' whirlpool has been noticeable only through its absence. Traditionally reliable polydecibel maniacs like Nugent, Hagar *et al* have either gone off the boil, or else decided that terms such as 'commercial viability', 'accessible production', and 'airplay potential' take on a fresh, financially-secure meaning as you get towards the r'n'r pensionable age of 40 (which doesn't give Mötley Crüe's Mick Mars too long, does it?).

So, whilst we in Britain have spent a balmy period basking in the burnished baroque bludgeon of a savage new generation, the States has only recently offered up the blandoid likes of Billy Squier (good though he is) as their paltry contribution towards the revitalised phenomenon we call HM. However, all that is beginning to change. For, ironically, at the same time as many Brit heavies have begun to blur into the same clichéd cul-de-sac, hungry US honchos such as Manowar, The Rods, Y & T and Twisted Sister have been shakin' the shutters, re-affirming the old Nugent maxim that 'if it's too LOUD, you're too OLD!'

"The American economy is like a disaster area at the moment. And when things get really hard, the music that emerges is, you know, really LOUD and aggressive."

That sociologically-loaded comment comes from Jack Starr, guitarist with one of the fiercest of the American new breed, New York quartet Virgin Steele. No, make that VIRGIN STEELE. And if you wonder why this band is deserving of capital status, then you've obviously not yet been formally introduced to their debut album 'Virgin Steele One'. If I might borrow a phrase from my recent review of said stormer: 'Virgin Steele are out to deflower the musically innocent ears of the

world's youth. Nothing less will do... and nothing less is achieved!'

Not to put too fine a point on it 'VS I' is the killer album Judas Priest should have recorded after 'Sad Wings Of Destiny' – but never did. It is the antithesis of all those values the transatlantic music industry now stands for and is living, breathing proof that, while the US rock 'n' roll dream may temporarily anaesthetise the spirit of raw dementia, it will never castrate it.

"I'm proud of the fact that Virgin Steele do NOT sound like a typical American band – that's the last thing on earth we wanted," affirms Starr. "None of us in the band is happy with the way our music scene is going, and we all grew up listening to the great bands coming out of Canada and Britain, just watching and learning from them, ready for when we could get up and play our sort of rock. I'm not

**"I'm proud of the fact that Virgin Steele do NOT sound like a typical American band."**

saying it because I'm talking to you, but we are tremendous fans of British acts. Our biggest influences are probably 'Rising' – period Rainbow and early Uriah Heep. These bands really grabbed us. As for the Judas Priest thing, well, having never heard 'Sad Wings...' I obviously can't comment on the connection."

This heavy Euro input into VS isn't too much of a surprise when you consider that Starr (very much the power behind the growing Steele throne) was born and raised in France, moving to the USA at the age of nine. Moreover, it was whilst spending a couple of years back in his native country (between 1977-9) that he got his first taste of rock 'n' roll blood with Trust.

"I rehearsed with them, and actually played at their very first gig at the Olympia Theatre in Paris. But then they were heavily into the punk thing, something I wasn't at all hot on. So we parted company."

Having returned to the States in 1979, Starr then spent 18 months writing material, and developing both the style/name/format for Virgin Steele. In 1981, he began playing with drumsmith Joey Avvazian.

"He was real young at the time, only 18, but such a good prospect. So, we decided to put together a band."

The happy duo began auditioning singers, going through some 30 less-than-likely

lads, before David DeFeis (who like Starr has a European background) happened along.

"The first thing he sung during the audition was 'Child In Time', and you know, when he did those screams at the end, it was incredible. His range and power is just unbelievable, so we took him on immediately. You know, I think he's got a four-octave range, and I can actually hear him singing over my Marshall stacks – even without a microphone!"

"Dave (who also plays keyboards) was already working with a bassist, Joe O'Reilly, we got him in just to check him out, and he worked out fine."

With the line-up thus completed, the band lost no time in getting demos cut.

"From day one, we started recording. But we never bothered sending tapes to record companies, knowing what they're like. For one thing, I was certain they'd not be interested in

our sort of music. And for another, the chances are not only would they never listen to them, but eventually they'd use the tapes as blanks on which they'd record the latest Rick Springfield album for their daughters or something. Why should we supply 'em with free tapes? 99 per cent of people who work for major labels are morons. I bet ya if we sent most of them a tape containing the current UK Top Ten under the banner of 'Virgin Steele demos' they'd reject it outright!"

With such a grinding-winding cynicism towards the American music profession, it should come as no surprise that the band elected instead to finance their own LP, released just a few weeks back – the aforementioned 'VS I'. A skin-fleecing, bone-strapping experience, this ten-tracker is dottier than the US flag and hotter than a barbeque in the Sahara, and with it's gleeful lyrical leanings towards escapist fantasy and 'wimmin', right up the jungle-path of any true-blue Metal aficionado. In short, it's a long-overdue, yet gloriously gargantuan, cavalry charge straight into the faint heart of wimpdom. What's more it was recorded almost entirely live in the studio.

"80 per cent of it is live. We originally did it for financial reasons, money being real tight for us. However, the way it turned out was great. It's a more honest/spontaneous way of doing

things, and I think we'll keep the same method for our next album."

To date, it seems that any lack of production histrionics has had little effect on sales, as Starr enthusiastically underlines.

"We sold 5,000 copies in the States during the first two and a half weeks after release. If you consider that Mötley Crüe managed 15,000 sales all-told on their Leather Records LP and then got picked up by Elektra, I think we're doing very well. I'm sure we'll easily match their figure. We've achieved this without radio airplay, although to be honest we've not pushed for any as yet. It's far better to let the buzz around Virgin Steele grow to such a pitch that they come to us."

Abroad, the lusty lads have been getting enormous interest from France, Holland and Britain.

"I must say a lot of this has been down to the *Kerrang!* article done a few months ago (hats off to 'diddy' Dave Dickson). That has generated so much interest in us. We're hoping to come over to Europe in the very near future for a tour, possibly in conjunction with someone like Manowar who also represent this new type of Metal. We'll have to wait and see."

In the meantime, as we in Blighty brace ourselves for such a welcome invasion of the ear-oles, Virgin Steele have just played two sold-out 1,500 capacity gigs with Manowar in New York, and are now back in the studio to cut their second LP!

"We wanna follow the philosophy of Kiss, who in their heyday released a new album about every six months. Hopefully, the new LP will be out in June and it'll be a killer, much better than '1'. For example, we've a track called 'The Redeemer', which is an epic like 'Heaven & Hell' or 'Stairway To Heaven' – only heavier. This album is gonna be amazing!"

I believe it, I believe it! Just as I'm sure Virgin Steele are in the vanguard of an American muscular musical movement that's gonna roll right across the globe. If you've any senses left, then do yourself a favour and put 'em on the line when this 'r'n'r tornado' comes your way. As Starr says in conclusion: "We're not gonna be background music for anyone!"

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### UFO/SPIDER The Bataclan, Paris

A FIRST sojourn out of the UK can be nothing less than traumatic but in Spider's case events got off to a well-nigh disastrous start. Not that tonight's gig at Paris' well known dumping ground for human wreckage, the Bataclan, was anything less than a boogieing success for the eight legs of Spider, but finding a pot of rosy that did not require an immediate force ten ejection from the facial orifice which we call the mouth, was a task which remained unaccomplished.

What will console Col Harkness, Rob E. Burrows, Sniffa and Brian Burrows is that for a support band, Spider went down better than a Bourbon and Coke disappearing into the voluminous cavity which is Paul Chapman's mouth (or at least it's rumoured so!) I personally would have liked to have seen 'Part Of The Legend' making an appearance as the boys must be recognised in Europe from its appearance on Levis ads everywhere, but their 'Gillan Tour' set is well paced (read fast), accessible and instant. You probably know the numbers and it seemed a fair proportion of les punters francais were familiar with 'em too. Plenty of cheers, plenty of smiles, and even no onstage monitors whatsoever could mask delight, nor halt the Spider success.

Standing atop the UFO drum riser, Phil strikes the typical Moggian pose. Mike erect and pointing towards the audience, strides tight enough to induce sterility, this is most definitely 'rock 'n' roll' and if you think that you've seen it all before, then it's your loss, 'cos UFO, well into their second decade of debauchery, have the absolute gall to make the stereotype convincing.

After enough UFO sightings to warrant the filing of a report to the

MoD, this writer is still captured by the band's stage-sureness and effectiveness. And with their new hunger in evidence, this promises to be one of the most spectacular UFO tours to date.

Neil 'The Nose' Carter it is, who has rejuvenated a band which seemed to have flickered its last with the mighty naffola 'Mechanix' - one almighty spanner in the works you might say. It's taken the man in the baggy leather jump suit three albums to make his mark, but his versatility as he switches from keyboards to guitar with ever growing confidence is the crucial factor in retaining UFO's ability to come up with more than just Hard Rock.

Paris' 'Bataclan' was constructed for the frills an' spills of darling French Can Can girls, and it was an uphill struggle for high voltage rock 'n' roll to be received by the ears as anything more than a monotonous cacophony. UFO had two distinct advantages over these malevolent odds. Firstly, their keen ear for melody fought manfully to make sense of the insane acoustics and with the cream of ten albums to make use of, the likes of 'Long Gone' and 'No Place To Run' managed to pull through.

Secondly, UFO look far more live and alive than a year or so ago. Billy Sheehan, although making it clear that he will not be staying for too long, cavorts about the stage in a heady world of hard headbanging and flying fingerwork on his bass. Inhibited? Naah! He's American, don't forget, but his flashing guitar strap comes over as charming rather than chintzy and at least helps to offset the rather gauche one pink, one yellow legwarmer routine!

Andy Parker is still simply Andy Parker, minus a few of his locks but 'Tonka' Chapman is Tonka no more. Our Paul has slimmed down, disposed of his horrendous purple jacket and is

increasingly comfortable as more and more post-Schenker material is included. 'Diesel In The Dust' and 'Blinded By A Lie' are two new songs where he got the opportunity to shine and the band responded in kind.

In no way a perfect show (Moggy still forgets lines - this time during 'Let It Rain') but these weren't perfect conditions. When the UFO show reaches the UK we should be in for a treat. Did I hear 'resurgence' anybody?  
HOWARD JOHNSON

### STARFIGHTERS Birmingham University

BIRMINGHAM University's cellar bar is not notorious for its intellectual conversationists who sit with their books of Satre or Rousseau openly displayed. Nor is it because of the room's intricate and beautiful decor that it is frequently packed to overflowing. You won't even discover all about the linguistic development of Birmingham's unintelligible dialect therein. No, no, no, oh you followers of true Art, there exists one fundamental attraction which draws the hordes to this particular centre of learning: you can get as oiled as a North Sea well with no-one batting an eyelid.

It's the same old thing - people stomping around stoned out of their brains, pissed to perfection and not giving a damn. Now that's some attraction, no? Yet there is of a Thursday one other attraction, namely a band, but in place of 'a band' on this occasion substitute Starfighters, the five rude and raunchy Brum-based cheeky-faced laddies who have one hell of an idea how to 'rock their sox off', 'kick some f--kin ass', 'get on down', or even simply play some damn fine rock music.

Such pretentious terms wouldn't really suit the 'fighters style y'see, 'cos they're well content to pump out some



real gritty boogie to make your rear resonate and your ears come back from the dead, while you get that uncontrollable dance in your pants (not as high up as you might be thinking, you uncouth youths!).

'Please Don't Touch', 'Working Girl', 'Who Cares', 'Power Crazy' - Starfighters have no rock 'n' roll problem. They rock, they get people rocking, they go down well - no problem! The audience respond in kind. They drink, they get drunk, they fall down. No problem! Steve Burton has one sweet rock growl while Stevie Young and Pat Hambley can crank it up with the best of them and it's a pleasure to witness this particular celebration.

Like Polo, people like Starfighters and when their business problems are resolved and you can all witness them, you'll like Starfighters too! And by the way, you'd probably like the Cellar Bar as well - hi!

HOWARD JOHNSON

#### SAMSON / OCEAN / AIRBUS / SORTILEGE Paris

SORTILEGE are a new young Parisien five-piece who more than make up for their lack of experience in enthusiasm. Full marks to the *chanteur* Christian who, much to my surprise, was able to reproduce the Klaus / Bruce screams I'd previously encountered on their demo.

One or two of the numbers were a little like Priest or Maiden and one or two of the screams had the sound man clutching his head in agony, but Sortilege look good, sound good and went down a storm. The crowd were still cheering their name long after the lights were up and roadies were setting up gear for the next band Airbus.

It's not cool, I'm afraid, to begin

your set with a guitar solo then fill it with a weak rip off of 'Symptom Of The Universe'. Airbus played total Heavy Metal all riffs and solos but with little inspiration. I passed.

Ocean, on the other hand, were so refreshingly good and professional that it's hard to believe their name means little or nothing elsewhere. They have a singer with the one voice everyone thought had perished with Bon Scott. A good front man too with excellent side men. AC/DC, Trust and Nazareth were comparisons that arose, but the band are not mere copyists. Further investigations will be made ...

That just left the headliners, fresh off the UK Whitesnake tour and free at last to play a full set. Samson took their audience by the collective short and curlies and rocked them into submission. The improvement in this band continues unabated. And their enthusiasm and confidence is physically growing with it. The sound may have been less than perfect (music as heavy as Samson's is not at its best through a PA without bass bins), but the performance was amazing.

Prime inspiration seems to come from Nicky Moore, now seven stones lighter and possessed of a new found agility to go with the dynamics of that incredible voice. He's still no bean-pole, of course, but as long as he can unearth numbers like 'Running Out Of Time' ... hitherto found only on the cassette version of 'Before The Storm' an immensely powerful song that must have knocked dozens of Walkman Listeners off their roller skates ... there is no reason why Samson's second bite of the cherry should not turn into a feast.

A great night that proved Trust were not a one-off. Beneath Samson was only the tip of the iceberg that is French Heavy Rock. Look out for a future *Kerrang!* and the full story ...

NEIL JEFFRIES

#### LE MAT Marquee, London

THERE'S A certain unsettling feeling of time-shift watching Le Mat onstage. This five-piece band, hailing from Southend and Brighton, emerge attired like overgrown rejects for the part of the Artful Dodger, renegades from the 19th century, calculatedly unkempt yet casual. But the music, and that after all is what we're here for, is liable to disturb and possibly unnerve the critics even more.

Rock 'n' roll as far as the papers are concerned can be divided into neat little categories: You're a punk band; you're an oil band; you're an HM band ... the list is carefully defined and rigorously enforced by the wordsmiths. And then along come Le Mat and throw all these preconceived pigeon-holders into confusion.

What the band play is a mixture of traditional folk and driving rock with just a little bit of everything else thrown in for good measure. The result could be some horrendous mish-mash of disjointed and aimless noise, but it isn't. It works, and it works marvellously well, skipping lightly over the fences that seek to divide us, and ultimately offering us music, pure and simple.

But is it HM? Does it belong in *Kerrang!*? Well, far be it from me to start labelling them, but one of Le Mat's major influences is Alice Cooper, hence their version of 'Sunrise', the old Rolf Harris standard, first covered by Alice on 'Love It To Death'. And their own material, the swirling, majestic 'Waltz Of The Fool', 'Of Cats And Fiddles' and the haunting 'In The Room', for instance, should convince any doubting readers of their prowess, particularly in view of Pete Helmer's guitar runs which seem to nod agreeably in the direction of Mick Ronson, and the unremitting thump of drummer Sav's pounding beat. Le Mat are advancing something for

everyone and the opportunity should be grasped with all haste.

DAVE DICKSON

#### SHELLSHOCK Marquee, London

THERE WAS a time, in my younger days, when I would have been quite taken by the likes of SchellShock, what with their flowing hair, flashy guitars and wide-legged stances, but now I'm a little bit older, a little bit harder to please and a little bit more demanding.

Quite honestly, the band failed to leave any lasting impression on me - they didn't come across as original or inventive and appeared to be adding nothing to an already well-populated clique. Although, to be fair to them, the patchy Sunday night audience did enjoy the proceedings and would, doubtless, have been happy to hear more had time allowed.

Putting your finger on the precise reason you like one band and not another can be a well-nigh impossible task, sometimes it's just a gut feeling, or as in this case, a lack of one. I remained unstirred, unexcited and maybe even a touch bored. Perhaps the incongruity of vocalist/guitarist Martin Schell singing about endangered species ('Tiger, Tiger') while clad in a leather jacket, leopard-skin strides and fur boots offended my sensibilities, who knows?

Is there a market for SchellShock out there in Heavy Metal Land? Surely, fans of Motorhead, Tank, Spider et al will find this band treading familiar territory; but if, like me, you're looking for something just a shade outside the norm then this particular *cul-de-sac* can be safely by-passed.

DAVE DICKSON

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**FEMALE HARD** rocker from the USA into Maiden, Scorpions, Y&T, and most good Metal. Wants to hear from good looking headbangers (long hair preferred) from 19-28, send photo. Will also answer females. **Tina Michik, 1100 W. Dominick St, Rome, NY 13440 USA.**

Hi, I'm an Italian headbanger and I'm 16. My favourites are Judas Priest, Rush, Samson, Angel Witch, etc. I'm very interested in NW of HM and have many demo tapes. Would like penpals anywhere, all letters answered. **Gianpiero Colucci, Viale Elena, (Gramsci) No. 5, 80122, Naples, Italy.**

**LONG HAIRE**d heavy rocker (24) seeks similar rockers of similar age, guys and chicks, in the London area, who are committed to the most powerful music on this planet, for gigs, pubs and good times. Fed up with being surrounded by wimps, why not pick up a pen and scrawl a line. **Ralph Gibson, Epping, Essex**

**LONELY HEAVY** rock freak wants to hear from demo-tape collectors everywhere. Aged 20, into Tygers, Def Leppard and Sapphires. If you're female, 5' 10" tall, have long legs,

black hair etc, then I want to hear from you, anyone else write to **Graham Coupe, 16 Beacon Grove, Fulwood, Preston, Lancashire PR2 3QU.**

**CRAZY HAIRY** Polack into guitars, smoking tea and having teeth capped. Also into Gary Moore, Al De Meola, Deep Purple, Jethro Tull etc, would like to hear from other unemployed rockers, everywhere. Write to: **Mark, 54 Seaforth Drive, Waltham Cross, Herts.**

**CONCERTS, PUBS,** bikes and long hair are my likes. I'm Dave a 24 year old HR fan looking for a female 18+ to write to, pillion my bike in the South Devon area. Tastes include, UFO, MSG, AC/DC, Tygers, Maiden, Scorpions, Zep, Magnum etc. Photo if poss. **Dave, 47 Third Avenue, Teignmouth, Devon.**

**FEMALE HARDCORE** headbanger (16) into Venom, Uli Roth, Purple, AC/DC, Maiden, etc. All letters from guys 17+ answered. With a view of going to gigs and Reading. **'Sejay' Andrews, Carnesure House, Longstock, Nr. Stockbridge, Hants.**

I'M A loony hippy-type wizard seeking a crazy loony female from the Whitehaven area for friendship, peace, love, gigs, etc. I'm into Hendrix, Zeppelin, Floyd, Tommy Bolin, Deep Purple, Rainbow, Marillion etc. **Gareth, 2 Springfield Villas, Egremont Road, Hensingham, Whitehaven.**

**INTERNATIONAL FRIENDSHIP** Club, c/o Mr. Joseph Zeman, 38211, Sou, Vetrina, Czechoslovakia. All letters answered.

**ALL DEF** Leppard fans, 20 year old male from California would like to correspond with you, also trade pictures, tapes. Other favourites, Scorpions, Mötley Crüe, Riot, Maiden, Tygers. **Mike Paul, 7759 Camirada CR., Buena Park, California, 90620, USA.**

**21 YEAR OLD** male would like to write to fans all over the world, my favourite groups are Quo, Maiden, Priest, Sabbath, Accept, UFO and a hell of a lot more. **Michael Kniebel,**

**Ederkopfweg 5, D-1000 Berlin 20, West Germany.**

**ANY AMERICANS,** Canadians, want to work with an English hard rock band, anybody with general HM interest. Please write to **Paul, 3 House Wood End, Gadebridge, Hemel Hempstead, Herts.**

I AM A Japanese Heavy Metal kid. My favourite bands are Deep Purple, maiden, MSG, etc. I would like to correspond with foreign Metal kids. **Miss Yukiko Tachibana, 2-17 8-Chrome, Ohta-cho, Suma-ku, Kobe 654, Japan.**

**14 YEAR OLD** girl wants to get in touch with AC/DC & Bon Scott freaks, male or female. Especially from Australia, write to **Philippa, 5 Lowless Close, Grove, Pembroke, Dyfed, Wales.**

I'M A 17 year old headbanger from Swden (male). I'm into Mötley Crüe, Maiden, Gillan, Viva, Riot, Hanoi Rocks and many more. I would like penpals 15-20. **Pierre Hammerschmidt, Idholsmsvagen 67, 12747 Skarholmen, Sweden.**

I'M A 23 year old female from Finland. I'd like to hear from people all over the world (males/females any age). I worship Rainbow but I'm also into Deep Purple, Whitesnake, Frank Marino and others. **Riitta Kopenen, Opastinsilta 2B 67, 00520, Helsinki 52, Finland.**

**FEMALE 'Decibel Disciple'** who listens to pure, hard, & Heavy Metal (new and old) and nothing else. Adores black leather and Harleys, as well. Loves to write long letters. If you do too, and live pref. outside U.S. please contact me. **Donna M. Herinya, 931 Van Houten Avenue, Clifton, New Jersey, 07013, USA.**

I'M 17, Motorhead, Girlschool and Saxon are my favourite groups although most groups interest me. I would like to hear from HM fans in Luxembourg (or anyone who can get tickets for the England game there in November), **Mark Tomlinson, 1 Elm Grove, Shelf, Halifax W. York HX3 7QP**

**21 YEAR OLD** lady Metaller who's heavy into Maiden, Priest, Leppard, Rainbow, Scorpions, UFO, etc. would love to hear from other Metaller's male & female 17+ from everywhere, esp. UK. **Tammy Wood, 2170 Sherobee Road, Suite 1811, Mississauga, Ont. L5A 3P8 Canada.**

**HARD CORE** female headbanger into Diamond Head, Accept, Angelwitch, Deep Machine, Merciful Fate etc. Would like to hear from any headbangers who are into trading tapes, merchandise and info. **Nancy Toogood, 421-1500 Pendrell St., Vancouver BC, Canada V6G 3A5**

**MALE HEADBANGER** 17 into Priest, Saxon, MSG, Venom and all good HM will write to anybody, anywhere. **Vincent Powell, 23 Hiles Road, Ely, Cardiff CF5 4JB, South Wales.**

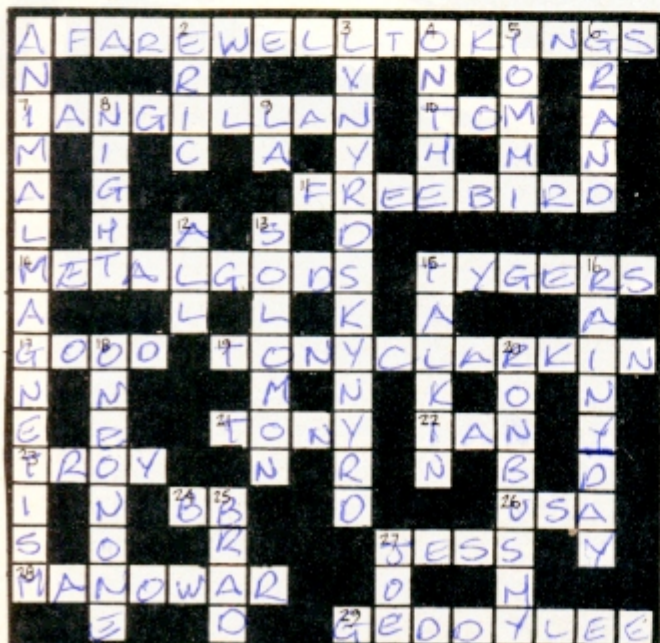
Hi, **LIZ** aged 22 would like penpals, specially from London or America with sense of humour. I'm into Priest, Angelwitch, Accept, Rainbow, AC/DC and Sabbath, also into the 'unexplained'. Photo appreciated. **Liz, 22 Wootton Court, Westcliffe Est, Scunthorpe, S. Humberside.**

**HARD RIFFIN'** 33 year old hippie is rabid about Vardis. Seeks any similar feeling man, lady or ET, who jets into the ozones over Zodiac's guitar breaks! Into British hard rock from 1964 on. Lets go. **Kevin Bern, 1430 Larkin S., San Francisco, Ca., USA 94109**

Hi **ALL YOU** sexy rockers the name's Reggie, I'm 24 and have long hair. I'm into Rock Goddess, Motorhead, Girlschool, Iron Maiden etc. I think Gary Owens is ace. Would like to write to females anywhere, specially London, 11 Clydesdale House, Westbourne Park Road, London W11



**18 YEAR OLD** Metal mayhem maniac who plays lead in 'Temptress' into Ozzy, Motorhead, Priest, Kiss, bikes and leather etc. Wants correspondence from females everywhere. **Wicked Rick Tulip c/o Students Union, University Of Liverpool, Brownlow Hill, Liverpool.**



#### ACROSS

- 1 Rushed adieu to Charles I, Henry II et al? (1.8.2.5)
- 7 He once had six episodes (3.6)
- 10 This Hamilton's played with Aerosmith (3)
- 14 A classic from 3 down (4.4)
- 14 Priest's tin pot deities? (5.4)
- 18 Spellbound creatures (6)
- 19 REO's trouble (4)
- 19 One marauder? (4.7)
- 21 and 5. He never said die (4.5)
- 22 Just Paice (3)
- 23 Ancient city for praying Tino (4)
- 24 King of the blues guitar (1.1)
- 26 Leps said hello to this country (1.1.1)
- 27 This Roden led a famous 60's band (4)
- 28 They sing battle hymns (7)
- 29 He waved in 1 across (5.3)

#### DOWN

- 2 What attracts the Scorpions to the Zoo (6.9)
- 3 Mr Carr's rice stew (4)
- 5 They had one more from the road (6.7)
- 4 Was 7 across really '— — Rocks' (2.3)
- 5 see 21
- 6 Descriptive of a funk railroad (5)
- 6 Black one for Purple (5)
- 8 Woman for the doors (1.1)
- 12 Right along Jimi's watchtower (3)
- 13 Was this Amboy Duke as wise as his name suggests? (7)
- 15 Van Halen wasn't doin' this 'bout love (6)
- 16 One more of these for Purple (5.3)
- 18 Superimposition from Cheap Trick (3.2.3)
- 20 Drummer with Iron Butterfly (3.5)
- 25 Boston's Delph (4)
- 27 Hendrix yelled at him (3)

One on One: 20. Ron Bushy; 25. Brad; 27. Joe.  
DOWN: 1. Animal Magnetism; 2. Eric S. Lyndard Skynryd; 4. On the; 5. Iommi; 6. B; 8. Night; 9. L.A.; 12. Al; 13. Solomon; 15. Talkin'; 16. Rainy Day; 18. One on One; 20. Ron Bushy; 25. Brad; 27. Joe.  
B.B.; 26. U.S.A.; 27. Jess; 28. Manowar; 29. Geddy Lee  
GODS; 15. Tygers; 17. Good; 19. Tony Clarkin; 21. Tony; 22. Ian; 23. Troy; 24. ACROSS: 1. Farewell to Kings; 7. Ian Gillan; 10. Tom; 11. Free Bird; 14. Metal



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**I AM 14 yr** old female rocker my favourites are AC/DC and Whitesnake I would like penpals. Box No. 129

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 ADDRESS .....



# SOUL SURVIVOR

**"I make records for people to listen to, they're not just a commodity!" Foreigner's MICK JONES gets a weight off his mind. PAUL SUTER lends support.**

EVER WONDERED why yours truly's name never appears alongside interviews with the true megastars of rock? I've had my fair share of the famous, of course, not forgetting the famous-now-but-not-then, but the prospects of meeting up with the core of Foreigner, one of the monster bands of the era, was something to think about.

I'm in love with music, you see, and the farther up the tree the music-makers climb the more likely they are to be burdened with bloated egos and a general air of superiority. It becomes a little more difficult to enjoy someone's music once you've discovered that to describe them as tossers would only be giving a good wrist job a bad name, so I've tended to keep away from prime contenders for the paper hankie epithet.

Mick Jones was an interesting one, though. Foreigner may be ludicrously huge, but their music has always retained traces of humanity in the face of multitudes of bombastic temptations-people who'd encountered the guy were keen to stress just how likeable he is. He was doing interviews because he happened to be around, rather than being flown in by the record company for the specific purpose - he wasn't obliged to speak to the press but had volunteered to do so. Impressive huh? So, armed with editor Bonutto's ice-breaking tip that he was in Britain to buy a house, I strode manfully into the task, with fingers surreptitiously crossed of course.

"Where did you get that from? No, I just came over to see friends and family, and enjoy a little time off before we get stuck into the next album."

Thanks Dante, remind me to piss in your pint next time we're in the pub. No problem though, the immensely affable Jones smiles and moves on. At the end of the interview he actually apologised for not having anything particularly new or exciting to reveal, but no



MICK JONES: pic by Ray Palmer

doubt news of the impending start on the next album is more than enough for most *Kerrangers* to be going on with.

"Recording's coming up in the next couple of months. We've no finished songs yet, but lots of ideas, and it's just a question now of sorting everything out. It shouldn't take long. There's lots of themes and ideas that we've been storing up since the last album, but we haven't officially started putting them together yet!"

So how are Foreigner going

to shape up this time around? maybe get in a new producer? Maybe return to a five piece and call the album '5'? OK, so 'Records' is their fifth album, but it's a compilation and doesn't count so there. Nyaahh!

"I think we'll always be a four piece now though we might add musicians on stage, which we did on the last tour, and it worked out really well. As far as I can feel from what's emerging in the new material we'll keep it as it is, perhaps adding extra people on the album.

"Production? I don't know, we haven't finalised that either-I wish I could tell you more instead of being so non-specific! To be honest, to all intents and purposes we've always produced ourselves anyway though on the last album there was a lot of valuable input from Mutt Lange, which I think was the most amount of input we've ever had from a producer. We're pretty together on that end of things, it's just a case of having a person you respect as an extra ear; in Mutt's case, he can't just sit around and be that extra ear, and he came up with some valid criticisms. It takes a strong man to criticise!

"The band *could* produce itself, but it's easier to have somebody there. It enables me to play with the band instead of rushing in and out of the control room all the time to check everything. There are so many pitfalls in producing yourself and taking the responsibility for it, you tend to lose objectivity. It's easier to have a producer.

"I *would* like to produce somebody else though, and I think after this album I might have the time to do it. I've no-one specific in mind yet, but it will probably be someone completely unknown - I just haven't got any particular unknown in mind at the moment!"

Returning to the subject of Foreigner though, '4' was clearly a different album to those which preceded it, a fact normally attributed to Mutt Lange's (apparent) guiding hand. Having cast doubt on that particular theory, let's finish it off completely:

"Yes, '4' differed from the one before, but equally 'Head Games' differed from 'Double Vision' save for one or two songs. I was very conscious in preparing the material that I wanted it to be different, though. I was starting to listen to other bands beginning to sound like we sounded, and was very aware of that - I suppose it's something that happens when you become popular in that people are affected, consciously or



subconsciously, by what you're doing."

It can't be easy to find yourself becoming a standard for others. It must magnify the artistic pressure to surpass every previous endeavour. . .

"It's something you try not to think about. It's a kind of challenge, though to continue what you're doing and do it well, and to try and keep it in perspective."

Being big can cause a lot of bands to lose that perspective and become complacent in the knowledge that they've an assured audience and a healthy guaranteed income. But Foreigner are still grafting – the humanity's definitely there and they still feel the pressure even now, to a greater degree, in fact, than when they were faced with the task of following up one of the most successful debut albums of all time.

"There's still as much pressure as far as I'm concerned, probably more. Now people really expect something quite extraordinary from each album, and it's still a challenge to follow each one. At least to be able to sit down and listen to each new album and say 'Wow' at the end of it, to get that kind of feeling."

Expectations are not crippling this side of The Pond, of course, where Foreigner are still very much a potential force rather than a realised one. One hit single bred reasonable album sales but not to the point of guaranteeing that the next release will be met with open arms. Perhaps more than mildly motivated by the fact that half of the band are English anyway, Foreigner will be promoting the next album in Britain as a priority rather than an afterthought.

"Britain needs a lot more work from us, we've got to come back using the basis of what popularity we have so far and build on that. We've got acceptance here, but that's not enough for me."

"Waiting For A Girl Like You" was a hit on a popular, commercial level, but the people who buy the albums – and there is quite a few over here now – buy them for the total content and understand the band better. As a song that track wasn't representative of what we'd done before, but it was pretty sincere and that's that main thing, whatever the style."

"Last time we did just three big shows here and the crowd was great; it was nice to get

the sort of response that we do in America. In fact, next time we might come over to Britain before we tour the States – we did the same before but unfortunately we concentrated more on Europe than England, so I'd like to get a decent tour of the UK together and play about 10 major cities – London, Birmingham and Edinburgh are the only places we've played to date, so we've got a bit of ground to cover."

"I wasn't exactly happy with the Hammersmith Odeon show that we did the time before last (good – I was coming to that and wondering how to phrase it!)"

"I was very upset, and that's why we came back and did it properly. I learned the lesson: we can't approach Britain like that with a festival PA and all the gear. I had serious words with the sound engineer at the Odeon that night (yes, and I had serious words about him!) We'll be doing smaller theatres this time and I want to get it right before we set foot in the places. Maybe we'll even do a few ad-lib gigs, the Marquee and places like that. It's a great feeling to play clubs, all sweaty and steamy, and we'll definitely consider doing some."

Another interesting gig for Foreigner, already confirmed, is a headlining spot on day three of a four-day festival set to be held in Los Angeles following the success of last year's event sponsored by Apple Computers. Apparently The Eagles are reforming to headline day one – run for the hills, wimp rock lives!

Such shows – and indeed such reformations – are characteristic of the OTT business approach to music in The States, which ironically enough isn't exactly unrelated to the sudden and vast success that bands like Foreigner were able to achieve a few short years ago. The recession in the music business is biting deep but sometimes you wouldn't know it.

At the last count '4' had done about seven million copies in America

"but the American record business has suffered like everywhere else. I think the problem is that there's too much of a corporate situation."

"It's dangerous when you put it into people's heads that they're expected to buy on particular record or another. I make records for people to listen to, they're not just a commodity."

# SINGLE KUTS

Reviewed by NEIL JEFFRIES

## ONLY ONE WINNER:

**Mama's Boys:** 'Needle In The Groove' (Ultra Noise)

Head and shoulders above the rest and one of the best records its been my pleasure to hear in a long while. A lazy sort of rhythm, (make that swaggar) and a terrific, laid-back guitar solo. It's a deadringer for something by ZZ Top right down to the treated vocal. The if-this-band-don't-make-it-I'll-eat-my-hat cliché is completely justified; stuff like this ought to be available on the National Health. Superb

**HIGHLY COMMENDED BILLY SQUIER:** 'Everybody Wants You' (Capitol)

One of the best numbers from the excellent 'Emotions In Motion' LP, but with another album track on the B-side there's little to encourage *Kerrang!* readers to shell out for it. . . because you've all got the album, haven't you? This, therefore, is aimed at another market. You can dance to it and Radio One jocks may just pick up on it. A possible hit but don't forget your roots Billy.

**STEVE MILLER BAND:** 'The Joker' (Capitol)

A re-issue from 1973. 10 years on and it hasn't aged a day. That must be the excuse for putting it out again I suppose, but who cares. You don't look a gift horse in the mouth, right? The guitar still wolf-whistles and the song still drips class. Let's hope it charts again.

**BOB SEGER ENTERPRISES INC:** BOB SEGER; 'Shame on the Moon' (Capitol)

A lot of praise has been heaped on the new album from whence this came, but this track really is the pits. Deadly dull. Sounds like he's had to resort to re-writing his back catalogue with all the style and grace of a sausage factory.

**KENNY ROGERS & SHEENA EASTON:** 'We've Got Tonight' (Liberty)

Ha! She made the big time at last! She made it to *Kerrang!* – Kenny too. But before you spill your sick bags in the rush to write and complain just bear in mind that this is the sort of song Seger is capable of writing when he really tries. I prefer the original (I should hope so – Ed) but am forced to admit that this is better than the previous record. As an aside, play this at 78rpm and fungus-face Rogers sounds just like Sheena.

**DO ME A FAVOUR JOHN:** STEVE HILLAGE; 'Kamikaze Eyes' (Virgin)

Smirks and grimaces all around the office at the news – "Steve Hillage is back after two years". Can't imagine why if it was just to deliver this. Suitably oriental beat that seems to come straight out of a computer. Very little guitar cutting through so it sounds like something by O.M.I.D. "Goes on a bit" was my initial thought but I altered that to *interminable* on second hearing. This was the extended version though.

**SPIDER:** 'Why D'Ya Lie To Me' (RCA)

Oh dear. I really like this band but this record is a million miles away from what they're capable of delivering onstage. Far too pedestrian, and just when I'd decided otherwise they turn up sounding like Quo, and latter day Quo at that. An attempt at a catchy single that has

failed badly. Come on lads, you can do better than this.

**FIRST TIME OUT:** Five debut indie singles of varying interest and merit.

**TRUX:** 'Bad Luck' (Trux)

Far and away the best of this bunch. Well produced and a good song too, with some excellent fluid guitar. The sort of number that a band like Whitesnake would probably love to have written. Why not phone 0954 31550 and see if you can get a copy?

**PALI GAP:** 'Under The Sun' (Synyster)

Pound, pound, stomp, stomp. These guys don't hang about so hold on to your speaker grilles. Medium paced and very heavy! Reminds me a little of the power generated on the early Buggie albums. . . and they look so innocent on the photo. Phone Witham (Essex) 514315 for brain damage.

**SEVENTH SON:** 'Man In The Street' (Rising Son)

Their biggest claim to fame seems to be that the guitarist lives in the same street as Biff. Add to that the fact that the singer thinks he is Biff – well he sounds a lot like him – and you get very little to explain why this crew is apparently doing so well in Yorkshire. The flip of this double-A sounded equally uninspired but perhaps they're good live. Phone them at 0226 294167.

**220 VOLT:** 'Prisoner Of War' (Guntans Records)

Yes, there ought to be an 's' on the end of their name but there isn't. The band hail from Sweden like nearly everyone else I seem to get recently. Sadly, the singer is about as welcome as a mouthful of silver paper when you've got tooth-ache but the music I like. It rattles along in similar vein to 'Neon Knights' and the B-side sounds Sabs inspired too. Write to guitarist Mats Karlsson, Gunhildsvag 27, S-83200, Frosen, Sweden.

**MACE:** 'Angie' (Solid Rock)

Thankfully this Swiss outfit haven't set about the Stones' classic but have chosen instead to mutilate one of their own AC/DC-sounding songs. I use the word song very loosely. This record is so bad it's funny – I dare you to listen to it. Heavy Metal for sure but would you believe the flip is called 'We Don't Need No' Tigers On The Stage' 71? Distribution: P.O. Box 109A, CH-8032, Zurich. Quite possibly the worst record ever made but glorious in its own way.

**LATE ARRIVALS:** TERRAPLANE: 'I Survive' (City)

This was well worth waiting for as it gives Mama's Boys a very good run for their money. Marvellous chorus line and a vocal that begs comparison with ace-warbler Steve Perry. Great to think we here in Britain can make music as good as this. . . or at least Terraplane can.

**ROCK GODDESS:** 'My Angel' (A&M)

Another nice slice of Metal served up with a tasty chorus. This is the stuff, this is what they want. The B-side has one non-LP track. ('In The Heat Of The Night') and the 12" has another ('Our Love's Gone') so this has to be worth saving up for. Nice one girls.

**CALIFORNIA:** He's Almost You' (RCA)

Bleuchh! Slushy AOR that sounds like Tom Petty watered down to such an extent that it's totally flavourless and bland. For background muzak only.



# UNDER THE GUN

DAVE REYNOLDS gets a broadside from Deutsch rockers BULLET.

BULLET WERE first featured a few issues back under the *Armed & Ready* banner, and since then the band's debut album 'Execution' has been highly successful as an import on the Belgian Lark label, complete with much improved sleeve.

For those of you not in the know about one of Germany's best exports since *currywurst*, then Bullet are a four-piece outfit under the protective wing of Dieter Dierks. The major spokesman for the band is Paul Psilias (guitar), with Klaus Thiel (guitar, vocals), Mike Lichtenberg (drums) and Fitty Wienhold (bass), a new recruit, completing the line-up.

Knowing the band personally, I was able to bypass the usual channels in obtaining an interview but unfortunately couldn't make the trip down to Cologne so instead the chat took place courtesy of the marvels of German Telecommunications, with Herr Psilias on the other end of the line. So, were Bullet pleased with how 'Execution' sold?

"Absolutely! yeah, it sold really well in places like France and Spain where we are very popular but because of the current musical trends in Germany it has sold only an average amount here."

What happened to the deal you were getting together to release the album in Britain?

"The label that wanted to release our album, and I'm sure you know who they are, were more interested in the fact that Dieter had produced it. He was negotiating for us and realised this, so we all agreed not to go through with the deal."

In Germany and France Polydor handle the band and this prompted me to ask what sort of a reaction they've had from Metal fans in their own country?

"Well, as I said, because of the new trends our record company haven't given us any sort of promotion but the fans who've heard the album are really into Bullet. I think we'd also be better off if we were given print space in the German musical magazines as all they write about is Trio, etc. But it seems to me that the people are starting to get bored and are getting back to real rock'n'roll again."

Paul is confident of this fact and also that Bullet will become as popular as the Scorpions one day.

"Yeah, by being popular in other countries like the Scorpions are, we hope to get more notice



taken of us in our home country."

Touring in Germany so far has been confined to support slots with Saxon in 1981 and Iron Maiden in 1982. Most importantly, though, they supported Queen in Frankfurt and Dortmund, playing to audiences of a size small bands dream of. How did they manage to get on the bill for these shows?

"Well Bow Wow Wow were the original support but they went down really badly, with bottles being thrown at them, so they were taken off the tour. We got the gigs and I feel we went down very well, we certainly enjoyed playing them."

Bullet have recently played support to Warning in France and Paul is eager to establish the name of the band in that country. Whether their success there to date is due to 'Execution' sounding very much like AC/DC in places is not for you or I to question, but was it not a mistake to have that dominating AC/DC influence lingering over them when recording the album?

"Yes, oh yes! The new album we've just finished though is a long way from sounding like AC/DC. We have about four or five possible hit songs, y'know, slightly commercial tracks such as 'Baby We Can Talk' and 'Down by the Riverside' but it's a lot harder and heavier than our first album and I think Britain is going to like it."

The second album will be called 'No Mercy' and, like 'Execution', will contain 10 tracks and should see release in early spring. At present Bullet are looking around for a worldwide deal (similar to the one obtained by Vandenberg) and are talking to a major label with a view to putting out 'No Mercy' followed by the possible worldwide release of their debut, depending on demand. Will a tour of Britain be on the agenda too?

"After our tour with Warning we hope to go to America and do some support shows. Playing Britain depends on whether our record deal is successful and whether British fans want us. I hope they do as the whole band wants to play there."

I for one hope Bullet do play some dates over here and attract far more German Metal devotees than the criminally ignored Fargo did when they appeared at the Marquee last September. As soon as anything is confirmed *Kerrang!* will let you know, 'cos you're gonna hear a lot more about Bullet and other German acts before the years' end. That I can assure you.

# BULLET



# IRON MAIDEN



**CHEERS YOU lot!** Those friendly neighbourhood Iron Maniacs toast the health of new drummer Nicko McBrain in genuinely metallic liquor, before heading off to the sunny climes of Nassau (just south of Bournemouth, we're given to understand) to begin work on their fourth LP.

The band spent some time in Jersey early in the new year rehearsing and writing fresh material for this mega-studio exercise, then flew off to Nassau at the beginning of February. It is expected they'll be living this monastic-like existence with producer Martin Birch until the end of March, and EMI hope to have the new album in the shops by the time el Maidens tour Britain in May.

As yet, no word has filtered through on either the title of said LP, or even the style of the music therein, although it can be reasonably assumed that the prog-rock revival won't see the band taking on-board any sensitive neo-classical ideas!

**MALCOLM DOME**



# RETURN OF THE SUPER GROUP?

Former OZZ guitarist GREGG PARKER reveals all (well almost).

WHILE GREGG PARKER may not exactly be a household name this side of The Soup, he's certainly well known in the States where he has a good track record as a session guitarist and has jammed with just about everybody from Ron Wood right through to Steven Tyler. Indeed, a recent meeting with GP, who's now moved to England, ended up being so fascinating I just had to get it down on tape so fellow *Kerrangers* could share his tales, some of which I'm afraid cannot be reprinted as the writs would fly thick and fast!

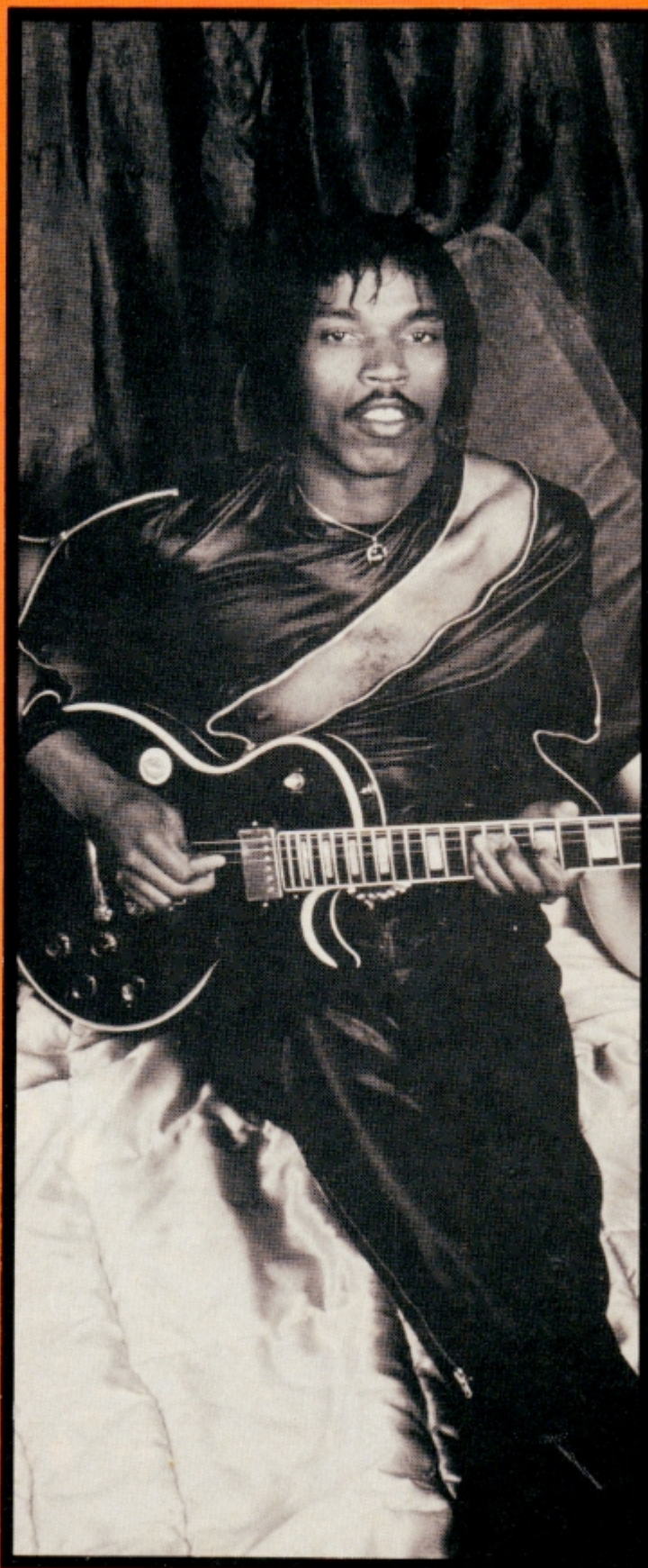
The main reason Gregg Parker has moved to our shores is to put a mega-band together (and believe me its gonna be mega), and as soon as names can be revealed *Kerrang!* readers will be the first to know. A fine selection of ageing rockers will be brought out of retirement for this venture, so stay tuned.

As you may have read recently in this very organ, GP has just released a fine single on a small independent label, though his Ozz album is a lot better – it's a pity Epic didn't do the business on it. Maybe they just couldn't handle having a black HM guitarist on their label and, when you think about it, the world hasn't had a black rock hero since Hendrix. If Parker gets his way, though, that should all change – soon.

So, when did you start swinging your axe, Gregg?

"I first got into playing when I was 10. I guess I've been into rock'n'roll since the blues, ya know. I was into Muddy Waters, the first Zeppelin album, Vanilla Fudge, Iron Butterfly and Ted Nugent back in his Amboy Dukes days – this was the late sixties, early seventies. I was awful back then, I would start bands and then just couldn't get into 'em. This was in Chicago. I moved up to what they call the 'North Side' area which was really good for rock'n'roll, whereas the 'South Side' was pretty much rhythm and blues and soul and I played too loud for those dudes.

"Shortly after I'd established myself there, I got a job with a female singer called Ruby Andrews. We went to New York and started gigging. She had a pretty interesting band. Everybody was like twice my age, and they would actually let me do one rock'n'roll song a night! We then went to Washington DC about five or six times and I got to meet a lot of guitar players and different folk. So from then on I just started my own band, and played the things I wanted to



play. Mostly Hendrix and Zeppelin and a lot of original stuff, too."

Talking of originals, I understand you recorded an out'n'out Metal album under your Ozz name called 'The Silent Era' for Darkhorse Records, way back in '78 – what happened to it?

"I made a deal in the States with a guy to record it and I layed down 16 tracks. It was excellent. I mean it was Heavy Metal with style, a lot less commercial than it's getting now. But I don't even know if it ever came out, I just moved on like I did with the Ozz project. I started playing with Buddy Miles. We toured for about a year and a half, then Buddy introduced me to a guy called Gary Kelgrin. He'd built the Electric Ladyland and Record Plant studios. He came down to see me play at the Starwood in LA and was so impressed with what he saw that he asked me to put a Metal band together, and not to sign with anybody. He put me on a weekly salary, a phenomenal sum of money. It was at a time when I really needed the dough actually.

"I went over to England to do a session at the Manor Studios and I couldn't get in the country because I had so many guitars, and the people didn't show up with the work permit. So they put me on the next plane back. Kelgrin then decided to go ahead with the project. We went into the Record Plant and just jammed. I guess Tommy Bolin was there that night. The Record Plant was really buzzing then, Alice Cooper was in the next studio, and I met Keith Moon too. I recall one night me and Buddy Miles slept in his Bentley, which was parked right in the driveway of the Hyatt House Hotel in LA because they wouldn't let him in due to his reputation. So we all crashed out in the back of his motor. I got a real kick out of it. I was really thrilled, because I was starting to meet the people I wanted to meet."

Who was in the original Ozz line-up?

"Oh, just struggling LA musicians. What's funny, though, is that one of the lead singers I had in the band before Alexis T. Angel was none other than Steve Perry, who's with Journey now!"

Very interesting...

"Right, and he'd just left a group called Cactus. For some reason the band didn't work out and Steve decided he wanted to go up to San Francisco to check out a group that was coming together with Neal Schon. I haven't seen him since, but I'm sure he'd remember me."

How did you finally end up on Epic?

"They had endless tapes in the Record Plant. Good, straightahead songs, but nothing



I was really satisfied with. It wasn't actually Heavy Metal, too much synthesizer, not my style. So Kelgrin sent me up to San Francisco to this place called The Pit, which used to belong to Sly Stone, and we came out with this incredible album which never appeared. The tapes mysteriously disappeared, and we were just on the verge of signing to Polydor. Sadly it didn't work out. So I moved to the Bahamas (gets around doesn't he) and my dearest friend Victor was helping me out. He moved me into Eric Clapton's house (461, Ocean Boulevard, I do believe). We couldn't use local talent, so we had Ron Wood, Ringo Starr and Simon Kirke of Bad Co come in and really pull it together. I also ran into Steven Tyler of Aerosmith on Paradise Island in a casino, so he came over to our house and played drums."

**Tyler playing drums?**  
"Yeah, he's a good drummer, we sang together and jammed for a long time (that's a tape I'd like to get my paws on). It was funny, even Luke Skywalker from Star Wars was there. He didn't play anything he was just checkin' it out, and to cap it all Sam Peckinpah showed up. I actually felt I was getting somewhere at last."

**So the Ozz album was recorded at 461 Ocean Boulevard, then?**

"I recorded an Ozz album there, that they didn't release it. I mean I've got six Ozz albums in the can that I'll probably release now. I've got stuff with Tyler doing vocals on, which I'll have to get permission to use from his label. The Ozz album that did hit the streets was recorded in LA with Andy Johns who'd previously worked with people like Eddie Money, Rod Stewart and Detective. In fact, the version of 'Sail On' which appears on the album is just a demo - the same tape we presented to Epic. Andy really pulled it together, he was into it. We went through 17 drummers and 14 bass players (sounds like Lionheart 'donnit!') before we decided on Craig Gruber and Vinnie Appice. I never had any keyboards, I just played guitar and Alexis did the vocals."

**What reaction did the album get when it was released in the States?**

"They didn't know what to expect, it had been 10 years since they'd last had a black rock'n'roll artiste on the CBS label. I mean, they just didn't know how to sell me. A lot of those guys are old fashioned. Jimmy Hendrix is dead so he's safe but they wouldn't be too fond of me being on their 14 to 16 year old daughters' wall with my shirt off, right!"

**How did you come up with the name, Ozz? I understand you had legal hassles over it with Ozzy Osbourne...**

"The band was originally called Oz, which Victor and Gary Kelgrin came up with. But they thought it might be a little too drug related, so Victor decided to add the extra 'z' which gave it a different look. And then a guy by the name of Ozzy Osbourne came out of

retirement who happened to be on Jet Records. Someone in his organisation thought that he needed an extra 'z' in the 'Blizzard' part of the name, and I saw 'Blizzard of Ozz' when it came out and protested - the rest is history. I can't really go into details, it might not be safe, but we settled and it's OK now, ya know, cos I'm going under my own name."

**What made you finally call it a day with the Ozz project?**

"Lack of support from the record company. But there was always interest from other people. I still get fan mail and Metal bands are still playing some of my songs. So it was like America's first HM group during the new wave era."

**What brought you over to good ol' England?**

"I figured if it was good enough for Hendrix, it was good enough for me. I mean, it's great here. I've been working every day and I've also started producing now. I've decided I'm going to live here now and I'm going to put together an English HM band and make American HM bands take notice."

**I notice you still play the odd funk song and you were responsible for that 'ET Fone Home' single.**

"It's easy to do, it's like a walk in the park. It's another side of my personality. It's something that I can't hide, because at one time I was into it. But now when you've heard one funk record, you've heard 'em all. I much prefer Metal, that's what I enjoy playing most. And it's obvious on the 'Ozz' album, which wasn't meant to be a Led Zeppelin copy. It was an expression of what I grew up listening to. It felt really good, though to be rated the way I was with somebody as great as Jimmy Page, cos Zeppelin was one of the first Metal bands. I don't care if you listen to Queen or anybody else, when it first came out it sounded like Zeppelin, which is blues, loud with a lot of good licks."

**And finally Gregg, what are your immediate plans?**

"Well, I've decided to bring a lot of heavies out of retirement and try and form a super-group. I'd like to get it down on paper, before I start telling you who they are. But I know they're gonna go for it, and it's definitely not gonna be the last waltz. I don't care about Jimmy Hendrix or Eric Clapton any more, they're old, they had their shot. We should give someone else a chance. Metal music is happening now. I wanna put rock back where it should be, once we've gone through all the bullshit, and the bikers let off and take off their bracelets and spikes. And then we can all get down to some serious kick-ass rock'n'roll."

I rest my case.

**XAVIER  
RUSSELL**



**From Page 12**

study" but Eloy certainly have something here and for those with an interest in all things Pink, or just keyboards in general - 'Time To Turn' will repay the attention it is given.

NEIL JEFFRIES

#### AMERICADE

'American Metal'

(Adem Records FJ 615 - US Import)

THERE MUST be advantages to being American though precisely what continues to elude me. Seeing as the country's sole contribution to Western civilisation thus far has been McDonalds hamburgers, the A-bomb and Richard Nixon, they've never struck me as having much going for them. But in the Heavy Metal stakes? OK, so here they fare a little better; there's Alice Cooper and there's... well there's Alice Cooper! (What about Kiss - Ed) Heavy Metal is one of the things that's so fundamentally British-like tea and crumpets, lightning official strikes and Ian Botham that the rest of the world has to drift along in tow and in shadow. Which brings us nicely to Americade...

Americade, and in a way I admire them for their stance, are unashamedly American: "We're an American band!!!" they chant proudly at the end of Side One, and their intention it seems is to bring American Metal to the world, to make it a force to be reckoned with. For all their bravado, their extravagant stage presentation and rather slick songs, however, 'American Metal' simply isn't going to achieve that aim.

On first play this sounds terrific; lots

#### DEF LEPPARD

**From page 27**

don't because it looks daft, y'know."

In America (yes, that word again), Leppard have lined up some support dates on the Billy Squier tour and, in view of 'Pyromania's instant US success, have every reason to approach the gigs brimming over with confidence. It's just a pity things aren't the same here because, despite the lure of greener pastures, acceptance in their home territory clearly means a lot to the band. They may be a touch on the cocky side and, through sheer naiveté, may have flaunted their Stateside triumphs a little too much, but the fact remains that, as a group, they haven't set foot on US soil since Oct '81 and that in 1980 they were pounding America's dusty trails for no more than 11 weeks - honest! It's really hard to see why they're so resented...

"Yeah, it's very silly," says Phil, dragged away from rehearsals for a very quick word. "The band works extremely hard so I can't see why people shouldn't go for it here. Perhaps things'll be different this time around..."

That, I would say, is entirely up to you.

of flashy guitar and screeching high-pitched voices, the stuff of Heavy Metal dreams. But after two or three spins the veneer of glossy professionalism begins to crack; here we have a Metal edifice built on sand - there just isn't that much to it.

DAVE DICKSON

#### SCHON & HAMMER

'Here To Stay'

(Columbia FC38428)

Judging by the fact that you're perusing the contents of *Kerrang!*, it would seem to be a safe bet that it's the part played by Neal Schon in the Schon/Hammer combination that stirs your interest. The Journey mastermind has long been revered within hard rock ranks for his totally tasteful contributions to America's megaband and while I confess to knowing little about Jan Hammer's musical background, it is the Schon contribution to 'Here To Stay' which excites me most.

Don't misunderstand! Hammer's playing of drums, keyboards and synthesizers is faultless to a degree which is astonishing to behold, but his compositions ('You Think You're') So Hot' and 'Turnaround' do fall slightly short of the positively inspired writing of Neal Schon. Whatever, two of his four songs without Neal do indeed get the ol' adrenalin flowing and 'Long Time' and 'Time Again', with their accent on a melodic, but in no way sickly, commercial intermingling of two artistes' talents, cut the ice in no mean fashion. Neal cleverly rips off the outro of 'Who's Cryin' Now?' during the decidedly happy 'Long Time' while 'Time Again' slips by as if it were the musical accompaniment to the dream sequence of a classic big-screen epic. Perfect for those moments when you wish to wallow in self-pity... and look out for some stunning Schon!!!

OK, hopefully Jan will be satisfied with such praise, so let me turn to Neal. Don't look any further than the opening number! 'No More Lies' is gonna take a hell of a lot of beating if it is to be ousted from the position that it holds at the moment - the finest American Metal number of the year. Rumour has it that said song was turned down by Journey and if so, that's the biggest blunder since... since Whitesnake got back together! That impeccable Schon taste is omnipresent of course and the riffs and hooks that he's come up with here stand proud against anything that I've ever found in plastic grooves. Don't just take my word for it, buy the product!

It's immensely satisfying to see a more tuneful, commercial, thoughtful edge pervading on 'Here To Stay'. The last Schon/Hammer album, 'Untold Passion', veered towards more esoteric, jazzy areas but the fusion of melody with inventiveness is completed to almost total effect here. 'Don't Stay Away' sums the whole escapade up perfectly. It's a heartfelt ballad of gargantuan proportions where there's so much genuine feeling in playing and lyrical content that the proverbial cup runneth over: 'Don't stay away - I'll meet you halfway' displays so much more to the musician and man in one line than a thousand Coverdale sexism

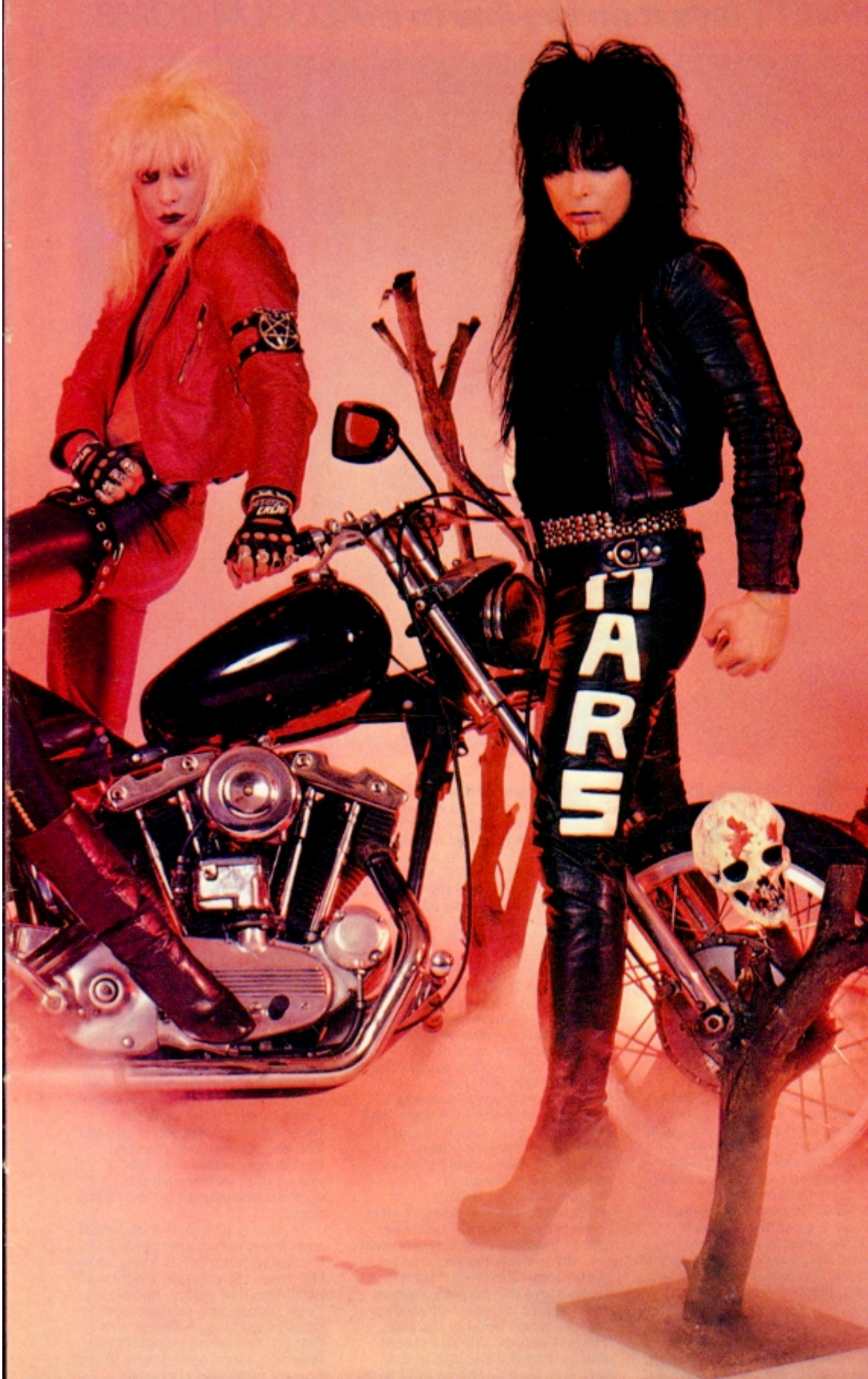
HOWARD JOHNSON



# MOTLEY CRUE







So, at last, gross good-taste returns to the pages of *Kerrang!* as we present the assorted members of les Motley Crue sporting their finest 'hair today, spray tomorrow' look.

Now, people have often wondered exactly why these felons of the coiffure apply so much lacquer to their mottled barnets. Well, our man, piccie gives the game away. You think the overwhelmingly thin mist threatening to engulf 'em is dry ice? Nah, guess again! Could it be Mancunian smog specially imported for the occasion? Wrong! The truth of the matter is that this is none other than vapourised hair lacquer, a safe and cheap way to invoke the atmosphere of 1930s 'Addams Family' episodes.

But, not content with megawatt buffoonery, axeman Micky 'you can tell it's me by the trousers' Mars (inset left), the original ham-up horror, decided to mimic Screaming Lord Sutch, (complete with diluted tomato ketchup frothing out of the mouth.)

Alas, it appears that Motley Crue have no plans to bring such, ahem, debauched eccentricities over to Britain in the near future. For, despite hints in their recent *Kerrang!* feature of a possible March visit, it's unlikely we'll have the pleasure of any live dates before their next LP is released - and that won't be until June.

Currently, the band, who are negotiating a fresh management deal, are rehearsing and writing new material before going into the studio to start recording. As yet no producer has been appointed, although the venerable Tom Werman will be acting as executive producer. And the title of this maxi-project? Werman would like to use the handle 'Shout At The Devil' but as yet no decision has been taken.

**MALCOLM DOME**



# THREEDOM FIGHTERS

Triumph's RIK EMMETT lays it on the line to MALCOLM DOME.



RIK EMMETT: pic by John R. Rowlands

NOW, HERE'S a Mastermind query for all you budding Xavier Russels and Paul Suturs – what is so significant about November 1980?

Give in? Well, I'll tell ya. It was the first time those Canadian mind-blazers Triumph came to these sensitive shores for an indoor concert hall tour. Come to think of it, the way things are presently going, this might well prove to be the only occasion the power-smokin' trio float into the UK and sting within the relative intimacy of 2-3,000 seater venues. The facts are clear. America is slowly opening up the commercial cannisters to these metallically melodious maniacs, bringing hard-earned cash rewards to them in the process.

Now, I ask you. Having striven in the face of great privation, to gain this breakthrough, is it fair to expect any band (not just Triumph) to spend vast monies shifting a pared-down roadshow over here, merely for the dubious privilege of losing ginormous sums of cash. The answer is – NO WAY! We have to face stone-cold facts. Britain might still have some form of prestige attached to it from a rockist archival viewpoint, but as a hard-nosed

commercial proposition, forget it. We're now down in the financial cellar, and rapidly burrowing through the floor to fresh lows.

Talking to Triumph guitarist Rik Emmett recently only served to bring home this point like a pickaxe to the groin.

"At the moment we've no plans laid that I know of to tour Britain. Triumph is fully booked-up with live work right now through until the end of June. After that, we might come across to do some major European festivals, but no hall gigs.

"Of course, to me it does matter playing and making it in Britain. You've got such a sophisticated rock market. Heavy Metal fans are a real neat breed of people, who are so aware of a band's history and position. In America, fans don't go to such lengths to find out about a band they like – it's far more superficial. I'd also like to see Triumph big out there 'cos it would be great to be known in the land that spawned so many of my idols, like Steve Howe, Steve Hackett, Ritchie Blackmore and so on.

"But, I can't help feeling bewildered at times by your taste. Things in the UK seem to happen so quickly, with musical

styles going in and out of fashion before the rest of the world gets to hear them. I cannot relate to that at all and I'm not altogether certain that the public at large would take to us! And, aside from this, it has to be said that touring Britain for a Canadian band is very expensive."

All of which rhetoric I find rather sad. You see, with the continuing shift of Rush towards the electro-doodle territory, I've come to regard Triumph as Canada's premier hard-rockin' act, and our live scene is all the poorer for their continued absence. OK, so that tour in the winter of '80, and their subsequent festival/debacle appearance at the Port Vale 'HM Holocaust' shin-dig in August 1981 weren't tremendous successes, due largely to their mishandling (through inexperience) of British audiences. But this doesn't alter the fact that Triumph possess one of the very best stage shows around, a show that according to the whippet Emmett: "is now much more the way we always wanted it to be, and not so slapdash as it has been in the past. Our last album, 'Allied Forces', was successful enough in the States to give us the money to do

things properly."

Triumph and Britain are thus currently in a chicken/egg situation – or in hip rock terms, a stage/album dilemma. To sell records they must re-establish contact with the fans over here, however the only way they'll presently be persuaded back is through high record sales! It would be nice (but overtly optimistic) to expect their latest oeuvre 'Never Surrender', to smash the vicious circle ensnaring the trio. Certainly in terms of quality, power, and vision it deserves massive success. Yet, unless our wonderful (?) radio stations pick up on a single from the LP (highly unlikely, given the style of material), and catapult it into the Top 40, you can bet your last hamburger stand that 'NS' is gonna rack up only what is euphemistically called 'cult sales figures'.

The irony of it all is that, whilst over here, only a smattering of market penetration is likely, in the US 'Never Surrender' might well hit the million selling hot-plate. Each succeeding release from them since 'Just A Game' has gained increasing popularity in America, culminating with 'Allied Forces' exceeding the gold



other side of the 'Big Pond', even half-a-million units merely represents planting the seeds for real success. So, can the new roof-hoof water these seeds? Emmett remains cautious to the point of scepticism.

"Everybody around us seems to think 'yeah, this is the biggie'. But I won't believe it until things start to happen. The music biz is full of imponderables and obstacles. I learnt my lesson after 'Just A Game'. I honestly felt that one was gonna be huge for us in the US. It had a great collection of songs and was designed to get maximum airplay. But that album only gave us a foot-hold in the States, nothing more. So, these days, I concentrate entirely on writing good songs and recording them, hoping they'll do well but never banking on it.

"You've also got to remember that financially it's tough out on the streets and, while many people might rave about 'Never Surrender', whether they can actually afford to buy it is another matter. From the artistic viewpoint I think it is deserving of platinum status, because I'm real pleased with the way it turned out. However, let's wait and see on sales."

Emmett has every right to sound a symphony of realism. But, he's also got every reason to be pleased with the album. 'Never Surrender' is without doubt the most stridently confident and equally strongest set yet from the thoroughbred team of Emmett, Moore, and Levine, craftsmen in high-grade Metal forging.

Much credit for 'NS' should also be laid at the feet of co-producer David Thoener, however. Up until (and including)

'Allied Forces', Triumph were a totally self-contained, near-insular unit, writing/producing/performing/managing affairs themselves. Of course, the upshot of this situation was that they possessed complete control over everything bearing their name.

However, this set-up could also have spawned the spark for their own self-destruction. The creativity and feel displayed on 'AF' convinced me that the band had gone as far as they could using such an enclosed system. There was a great danger of them turning into a blind-alley due to a lack of fresh input, and thus of

One of the first choices for production honours was Jeff Glixman, "but he went over to England to do Gary Moore's album and couldn't be found when we were ready to start recording." Thus, eventually Thoener, who's worked with AC/DC, Billy Squier and J. Geils, happened along. "He was right up our street, being primarily an engineer and leaving the band alone to deal with artistic matters."

Knowing Triumph as I do, I'm certain that at times high-calibre tension must have been transmitted across the wires in the studio between band and

inner turmoil.

At the end of the day, too (as in all good fairy stories), Thoener seems to have earned the band's respect.

"He turned our negative opinions completely around, really opening our eyes. He became a part of Triumph and could often give us great ideas through telling us how bands like AC/DC or J. Geils would overcome particular problems."

Incidentally, (cue slight change of feature direction), trivia fiends might like to know that the album wasn't always gonna be called 'Never Surrender', as Emmett was happy to reveal.

"Originally that was the title. But then the film 'Fast Times At Ridgemont High' came out, and it had a track called 'Never Surrender' by Don Henley or Glen Frey. We thought that might be a hit single, so changed the name of our album to 'Inner Mission'. However, when that song never took off, we reverted back to our first choice title."

Thus, all rumours about 'Inner Mission' being a Rik Emmett solo project are hereby consigned to the incinerator. Not, mark you, that the talented guitarist doesn't have plenty of irons in the furnace away from Triumph. He plays some storming fret-work on the near legendary Lee Aaron LP, and also does backing vocals for the new David Dundas (!) album. And as for his own solo aspirations?

"I'd like to do something in that vein, because being in this group doesn't provide me with enough opportunities to display my full range of influences. But that's gonna have to wait a while yet. I have just one musical interest at the moment - TRIUMPH."

## **"I have just one musical interest at the moment - TRIUMPH."**

Triumph ending up as a self-parody, something that happens to all outfits who reach respectable peaks and then refuse to adapt and change.

The introduction of Thoener added a much-needed new dimension to the Triumph equation, although Emmett is the first to admit the band were originally totally against using him or any outsider.

"The idea came from RCA, our label. They told us: 'we wanna help you in any way we can. And one of the ways we can help is by forcing you to take on an outside producer!' Since they control the purse strings we had little option but to listen to them, with reservations. Perhaps they were worried about us becoming stale, I dunno."

co-producer. This trio have a singular, iron-willed, almost frightening self-confidence about the direction of their careers, and are hardly likely to take kindly to a stranger coming in to THEIR Metalworks studio, to produce THEIR album, a guy moreover imposed from 'on high'. However, Triumph possess an ultra-professional sheen that doubtless allowed 'em to use any anger or bitterness they felt about the situation for the good of the finished vinyl grooves, giving the entire project a veneer of sustained force. Certainly the vocal performances of both Emmett and Moore, so often criticised in the past, have an unprecedented edge and sharpness to them that must have been the product of some



Pic by Robert Ellis





**WHEN DID YOU BEGIN PLAYING GUITAR?** When I was about 12 or 13. My grandfather gave me a plywood guitar with palm trees patterned on the front.

**WHY DID YOU START?** The Beatles got through to me, although later on Hendrix and Clapton turned me on to rock.

**FIRST TYPE OF GUITAR:** It was a nylon-stringed classical guitar, a Yaini. My first electric model was a Kay student model, with one pick-up.

**EARLY INFLUENCES:** Charlie Bird, Django Rheinhardt, Andres Segovia, Wes Montgomery, Ritchie Blackmore, Jimi Hendrix, Eric Clapton, Steve Howe, the last-named being my major influence.

**FIRST PUBLIC PERFORMANCE:** It was at a private party when I was in the eighth grade at school—I can't remember the band's name.

**RECORDING BANDS:** Triumph, Justin Page, Act 3.

**FIRST APPEARANCE ON VINYL:** It was on the album 'Justin Page' released by Capitol some years back, and long since deleted. I think it sold about three copies! I'd also done some jingles and musak stuff before that, though.

**OTHER VINYL APPEARANCES:** The Lee Aaron Project (playing electric guitar), Diane Heatherington (playing acoustic guitar), and David Dundas (backing vocals).

**EQUIPMENT LIVE:** Marshall 50 watt heads, 4 x 12 Marshall cabinets, with Celestion speakers. My guitars are a Framus/Akkermann model, a double-neck Ibanez and a similar Gibson, a customised Strat with special vibrato fitting and a Dean Flying V made with an ML body and possessing a vibrato system.

**NUMBER OF GUITARS OWNED:** About 35 now.

**MOST MEMORABLE SOLO:** Personally, I like my work on 'Epilogue (Resolution)' from the new 'Never Surrender' LP, although to the fans it's probably 'Rock 'N' Roll Machine' that stands out.

**OTHER GUITARISTS YOU ADMIRE:** A whole long list of 'em! Pat Metheny, Steve Morse, Chet Atkins, Pete Townshend, Allan Holdsworth, Eddie Van Halen, there's just so many I could name.

**RIK EMMETT (Triumph)**